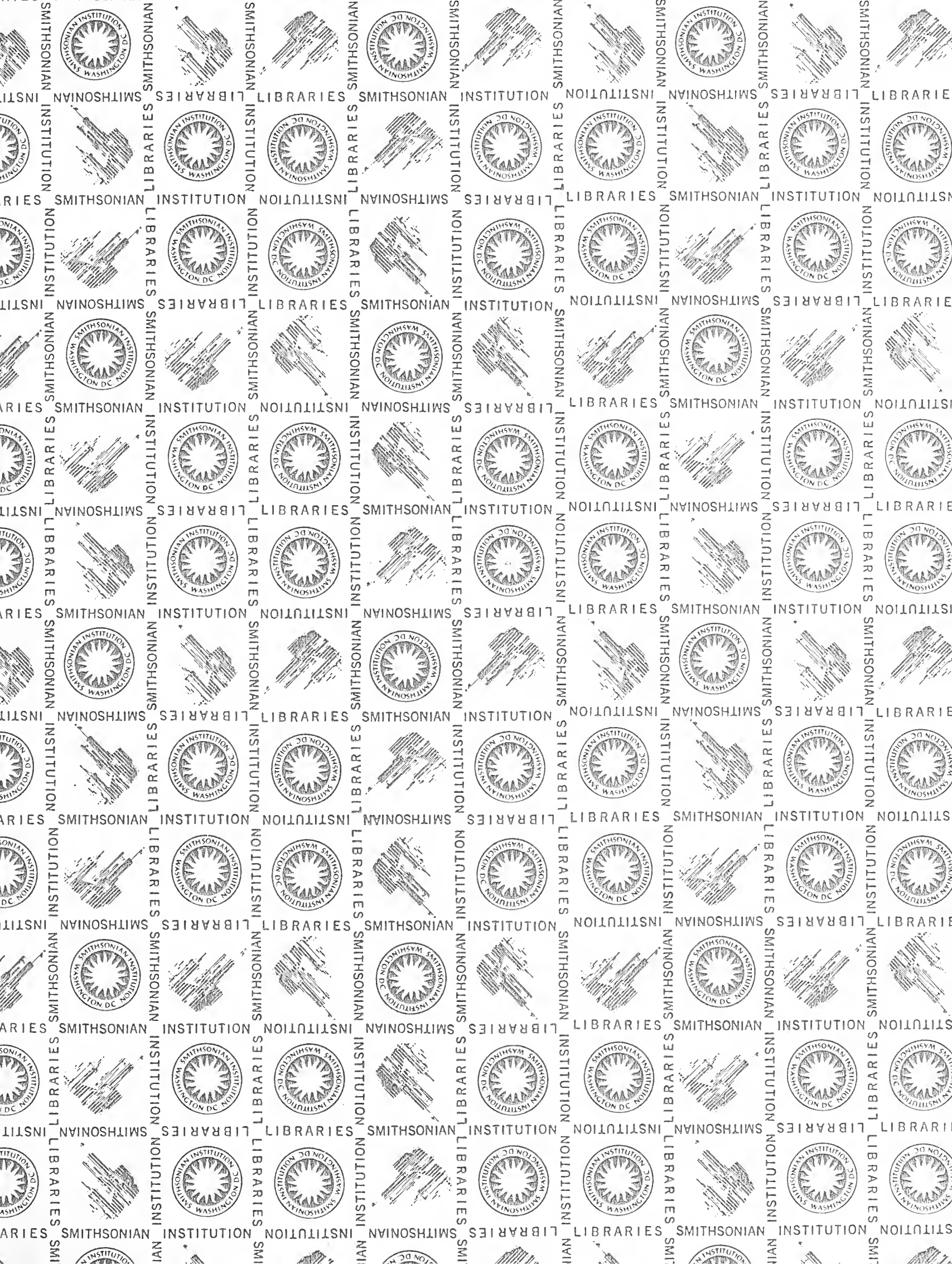


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Vol. XII

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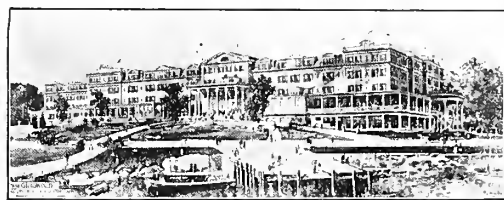
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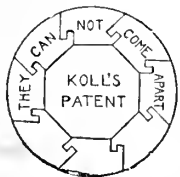
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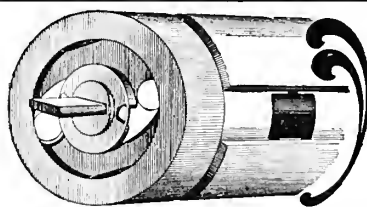


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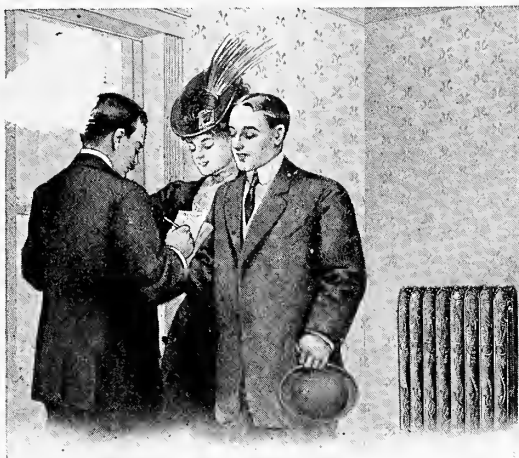
THERE is no city in Europe which gains so much character from its fortified wall as Avignon. In the eyes of a military engineer the old masonry, if compared with the defences of such a place as Lille, appears as worthless as a cardboard enclosure. But when Avignon was a refuge for the popes there was no other place that was more secure. It now suggests to the tourist the strength of the enemies who pursued popes and anti-popes for more than a century. The walls are wonderfully preserved. They have now to withstand enemies of a novel kind, for the municipal council have come to the conclusion that they are obstacles to public improvement. At first it was proposed to deal only with one of the watch-towers of Clement VI. The Commission of Historic Monuments interfered, whereupon the councillors decided upon a wholesale destruction of the ancient fortifications. It cannot be denied that Avignon is no stronger from its fourteenth-century walls; but if the municipal councillors are permitted to have their own way the city will be infinitely less attractive, for it obtains its peculiar character from the vast and grim palace of the popes and the walls, of which the picturesqueness has been enhanced by years.—*The Architect.*

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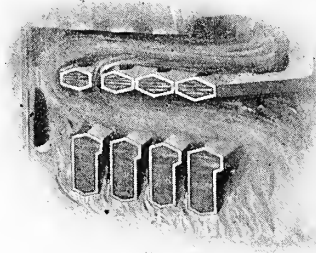
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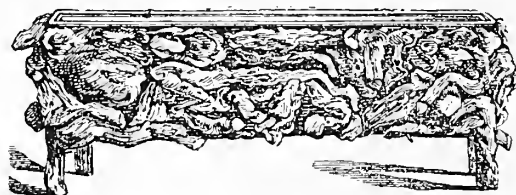
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CHINESE INSCRIPTIONS IN MEXICO

LONG-sought and eagerly awaited light on the ancient civilization of Mexico and Central America may dawn from the recent discovery in the State of Sonora of stones of great age bearing Chinese inscriptions. Archaeologists have been inclined for many years to believe that the Aztecs were of Asiatic origin, but the hints on which this theory was based were vague and unsatisfactory. Now something substantial has been found, and Oriental scholars will probably be able soon to solve at least a part of the old mystery. The Mexican Government is showing an intelligent interest and activity in the matter, and its commissioners have made careful copies of at least one of the inscriptions.

A dispatch from Hermosillo, the capital of Sonora, was published yesterday and says that there is no doubt about the genuineness of the characters on the stone examined, and that they must have been engraved many centuries ago. One might infer from this dispatch that there is only one inscription, but this is probably not true. To the north of Magdalena, where the stone recently examined was found, there are many tombs and monuments, now believed to be of Chinese construction, which have never been studied by experts, and it is probable that thorough exploration of the region will be productive of important results. Among those who have seen the hieroglyphics already made known is a well-educated Chinese merchant of Guayamas. There are ten lines of characters on the part of the stone now in view, and there may be more on that still buried in the ground. This merchant has been able to translate enough of them, he says, to convince himself that they were cut at least 2,000 years ago. There is an old Chinese tradition that some eighteen centuries



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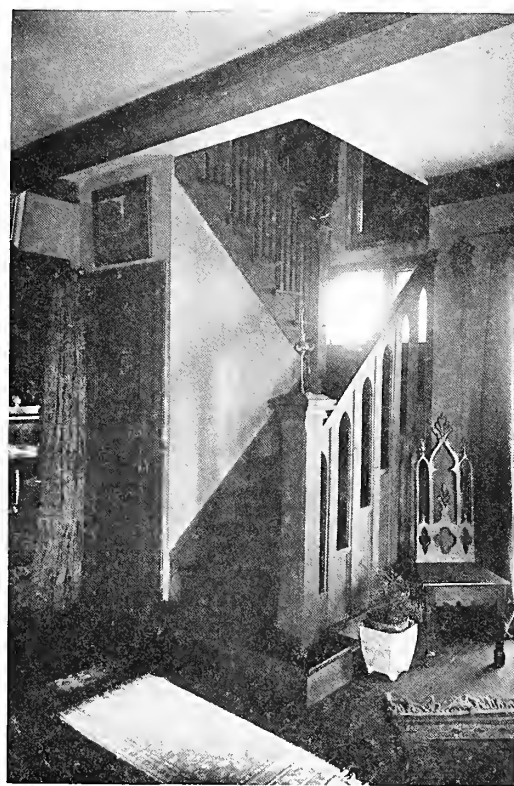
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before the supposed date of this inscription an exploring party from China landed in Mexico, and, dividing into eighteen bands, took possession of the country.—*N. Y. Times.*

WISTARIA CHINENSIS

WHAT a magnificent flowering vine the Chinese wistaria is! It has always been, perhaps, the most called for of all vines used for flowering purposes, the gorgeousness of its appearance at its flowering season, causing all that see it to find space for it on their own grounds if not already in possession of one. It is a vine that never misses a season in its flowering, although it is more profuse in blossoms at some seasons than at others. When planted close to a dwelling and given some support, it will not cease its growth until it has reached the top of it; and it should be remembered, too, that its flowering is never at its best until it has reached the top. Besides its use in the way described, it is handsome in a dwarf shape. Set out, as a shrub, it forms an irregular, tangled mass, which suits many positions and in such a shape it flowers well. Another way is to make a standard of it, by driving a stout stake to a plant, tying to it a straight shoot of the vine, taking off the point of the shoot at whatever height decided on. There will follow in time a vine with a self-sustaining stem and with a spreading head which in its season will be covered with flowers. Nurserymen so train them, and sell them as standard wistarias.

When wistarias are of some size and have been growing in one place for some time, they are rather difficult to transplant, because of their making but a few roots and these roots being of great length with but few fibres. The best way is to be as careful as possible in getting all the roots in sight, cutting off with a clean cut all broken ones, and to prune the vine severely. If but its life is saved, it is sufficient, as the wistaria quickly recovers what it had before; and the pruning is good for it with or without the necessity for doing it.

When raised from seeds it is averred that there are some seedlings which produce flowers not as bright a blue as the type; and that this is true, we have seen proof of. But as this *Wistaria Chinensis* is a true species, it is more than probable that the lighter colored ones are

(Continued on page 6.)

ANNOUNCEMENT FOR AUGUST

BUNGALOWS—WHAT THEY REALLY ARE

A COMPREHENSIVE consideration of this subject is contributed by Mr. Seymour E. Locke. There are few descriptive titles in architecture to-day so ruthlessly misapplied. This article follows the bungalow from India and traces the various changes which it has undergone to make it adaptable to more general use in various localities—though it is pointed out, a house to be a bungalow, should adhere to certain lines and form of plan and exterior design. The article is accompanied by many delightful illustrations, which will appeal especially to those contemplating the erection of houses on the simple lines described.

THE PITTSBURGH COUNTRY CLUB

"THE PITTSBURGH COUNTRY CLUB" by Mabel Tuke Priestman in the August number will be pictured fully and written of in a thoroughly comprehensive way. The club house is Colonial in architecture and beautifully located, and is one of the best in the country. This club fills a very important place in the social life of Pittsburgh. A number of four-in-hand coaches, brakes and other equipages are owned by this club and add much to the pleasure of its members. As Mrs. Priestman says, "the Pittsburgh Country Club is perhaps the only club in the United States owning its own herd of registered Jersey cattle, also a herd of Berkshire swine. All the vegetables and chickens used at the club house are grown upon the property."

THE SPREEWALD—A BIT OF THE OLD WORLD

Mr. William Mayner furnishes in this number a fascinating article on "THE SPREEWALD." He tells us that the "Spree-wald" is "unique in its abundant and legendary history and fables, and that its like cannot be found in Europe, perhaps not in the world." This quaint and interesting country lies along the rivers Spree and Havel. The ancient history of the Wends is lightly gone into since the people of the "Spreewald" to-day hold to the dress and many of the customs of those older days. The descriptions are many of them well pointed by the accompanying pictures.

THE EDITOR'S TALKS AND CORRESPONDENCE

The "TALKS" by the Editor and the "CORRESPONDENCE" columns are full of interesting information brought out by the great range of inquiries received from widely separated places, where varying problems have to be solved for the home-builders. Many of the questions received require technical knowledge to answer them and authorities on those subjects are always consulted—hence, the value of this information to our readers is very great.

GARDEN CORRESPONDENCE

The "GARDEN CORRESPONDENCE" conducted by Mr. W. C. Egan is timely and the page of "SUGGESTIONS FOR THE MONTH" which is a new department must be of much benefit and assistance to the householder and garden lover.

THE SMALL HOUSE WHICH IS GOOD

A half-timbered cottage at Nutley, N. J., is described in this issue. It was built for his own occupancy by the architect, Mr. William Strom, several years ago. It is simply planned but possesses many charming characteristics. Its outward design and its setting suggest the Lodge of some great estate.

Another house described is the residence of Mr. Elisha Morgan, built at Highland Park, Ill., of which Mr. Arthur G. Brown is the architect. This house, while Colonial in design throughout, harmonizes well with its surroundings, and it is so planned and arranged as to obtain the full advantage of its location on the edge of a wooded ravine. The arrangement of this house as shown in the plan is particularly attractive.

ARTISTIC JAPANESE FEATURES FOR GARDENS AND COUNTRY ESTATES

Artistic Japanese features suitable for the embellishment of our city gardens or our country estates are described and illustrated by Miss F. Maude Smith.

The effects produced by this most interesting people in their miniature gardens, are entirely possible with us on a larger scale, preserving of course the relative proportions of the various constituent parts of the garden.

It is not essential that an entire Japanese scheme be employed, but single features may be used with proper settings, which produce in the landscape, pictures of unqualified value.

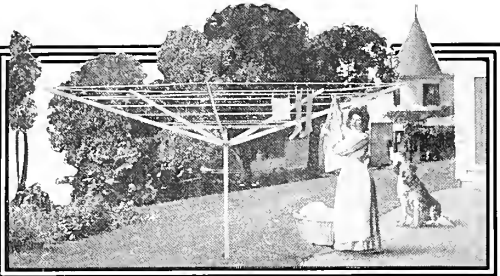
It is an interesting fact that just as Americans are using Japanese garden methods most and imitating their miniature landscape effects, the Japanese are modifying their own ideas in such matters, and are going in for the English and American "broad acres" effects. Truly an international exchange of artistic courtesies.

THE DECORATIVE USE OF BEATEN GOLD AND OTHER METALS

Mr. George Ethelbert Walsh writes of the various uses to which beaten metals are put and tells how the amateur can produce effects which are lasting and beautiful by their use, instead of the "liquid" metal paints. A little practice makes its use as easy, while the results obtained are infinitely more satisfactory and artistic.

THE UTILITY AND BEAUTY OF MOSAIC FLOORS

Mr. Karl Langenbeck, Ceramist, presents under the above caption a short résumé of the use of marble and mosaics by the ancient Romans in their houses and shows the motives which inspired such use. The modern builder he argues can well afford to follow the lead of such experts. It has been demonstrated through the changing centuries that they builded not alone from the standpoint of durability but coupled with the indestructible qualities was also the quality of high artistic merit, a combination always to be gladly welcomed.



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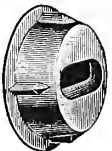
hybrids. There are now growing in many places in our country several species and varieties of wistarias and, no doubt, they hybridize. In fact, the one called *W. magnifica*, and to be found in many nursery lists, is said to be a hybrid. It has far more of the character of the *W. frutescens*, our native species, than any others.—*Florists' Exchange*.

ARCHITECTURAL RUINS IN SOUTH AFRICA

THE London correspondent of the "Birmingham Post" says that the formation of an Ancient Ruins Prospecting Company in Rhodesia, which encountered some criticism from archaeologists, has had one result which will be heard of with interest by those who regarded the scheme as the work of commercial vandals, for the travellers employed by the company have discovered a number of hitherto unknown ruins. Messrs. Neale and Johnson, who knew of no fewer than 200 separate ruins altogether, have on a recent expedition located eighty-five. One is particularly interesting, as, though it resembles Zimbabwe in shape, its walls, about fifteen inches thick and fifteen feet high, are made in a novel manner. They do not consist of bricks or tiles, but seem to be in one solid piece of glazed material, which looks as if it had been burnt after being placed in position. This strange style of architecture suggests, Messrs. Neale and Johnson think, a different race of people from the ordinary ancient workers. It is clear from the character of the ruins that they had attained a high standard of excellence in building. Even more remarkable than the news of this find is the report of Messrs. Neale and Johnson that they have verified the story which has been always current among the natives as to the existence of an ancient building, which possesses massive stone doors, still in position and unopened. The explorers state that this extraordinary ruin is in an unhealthy district, and that lack of water made it necessary for them to postpone visiting it. There will be no difficulty in returning, so far as the natives are concerned, for they are perfectly submissive. The region visited by Messrs. Neale and Johnson embraced the Lower Shanghani, the Lower Umvungue, the Lower Sebakgue, the Lower Gwelo, and the Lower Invati.

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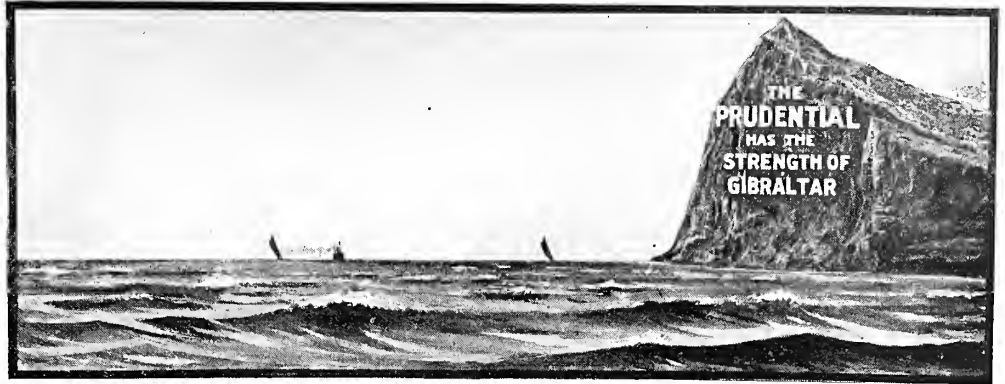
offers greater evidence of the artistic taste of the owner than the perfect harmony of the hardware. Nothing gives the prospective builder of a home such a wide range of artistic designs for this purpose as the line of

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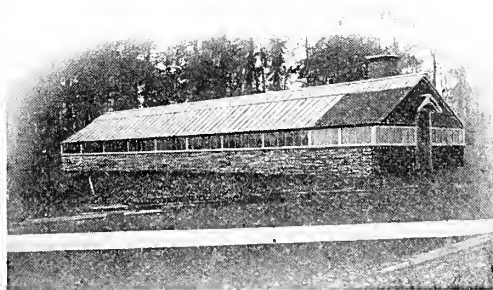
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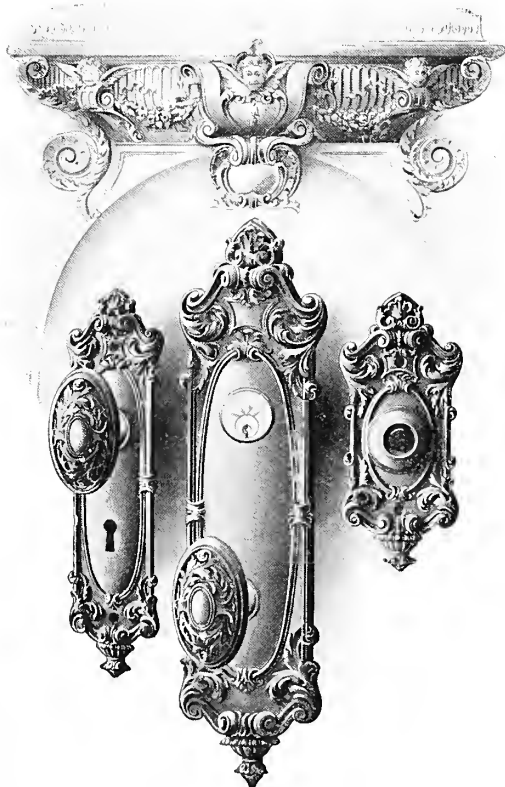


and want it up betimes to get its full worth next winter—then now's the time to decide the matter. It takes time to build a house well (and we refuse to build it any other way)—it takes time to get your plans started, and what is the use of not having your greenhouse bear from the very minute the frost cuts off the outside garden? Send five cents in stamps for our booklet on Getting a Greenhouse Started.

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SUGGESTIONS FOR THE MONTH

(Continued from page 39.)

This is a very fine plant, rich in color a profuse bloomer and easy of culture. They are simply glorious when planted in quantity for outdoor effects. Full-blown specimens of such varieties as Canterbury bells can be transferred to pots for house decoration. In transplanting soak the soil well with water and lift the plant out allowing as much of the earth as possible to cling to the roots.

The seeds of the biennials should be sown outdoors early in July, and the plants thinned and transplanted to a cold frame in October, being set six or eight inches apart, when they will make large plants by spring, and are as easily cared for as pansies. In the spring set them eighteen or twenty inches apart in beds where they are to bloom. During the months of June and July they will flower most profusely, and remain in fine form for a long time. A rich sandy soil with good drainage is essential to fine plants.

The practice of covering Canterbury bells with leaves during the winter has proven unsatisfactory. A more beautiful pot plant for Easter is seldom found than the Canterbury bell.

CORRESPONDENCE

(Continued from page 41.)

WILLOW FURNITURE FOR A COLLEGE MAN

strikes me as not being just right. I thought perhaps if I put willow furniture in the room it would go better with the white woodwork. I suppose I could not well change that, as to paint it dark would not look well,—would it? I enclose self-addressed envelope for reply.

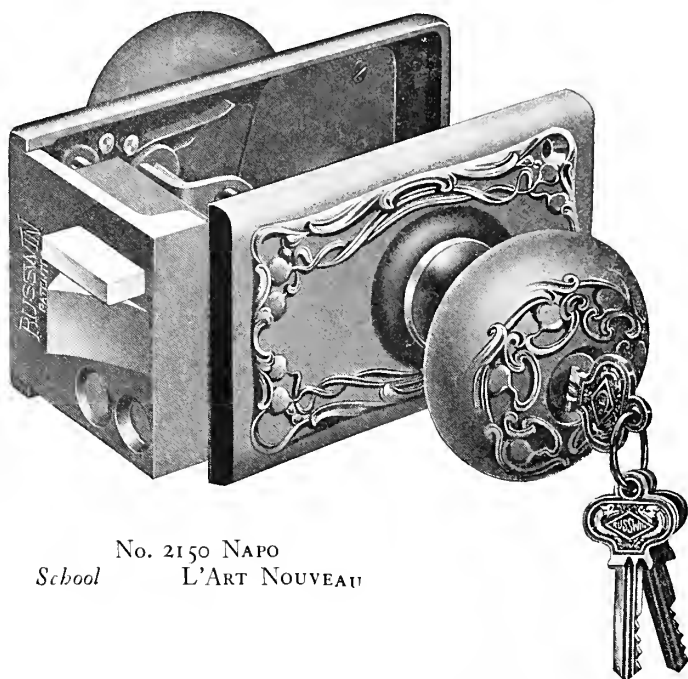
Answer: The addresses requested have been forwarded to you. A cut showing a lamp which is recommended is included, also the address of the firm from whom you may learn the way to remedy the woodwork in your room. That, together with the red walls and a rug in green and yellow, is quite impossible to reconcile. You could repaint your woodwork black, giving it a dull finish, the last coat to be well flatted with turpentine or the present finish may be all removed and the woodwork stained in a way to harmonize with your furniture. The chairs of willow will be quite correct. In these you can use loose cushions covered in some dark color to harmonize with the other furnishings. I would also suggest while you are making these changes that you do over your walls. Cover them with Japanese grass-cloth in a shade of dull yellow. This will look well with the rug as described and give you an excellent setting for your furniture.

GARDEN CORRESPONDENCE

(Continued from page 42.)

main requirement is to keep the sun from the foliage. If evergreen boughs are attainable, they are the best to use, laying them thinly over the plants. Short branches of any of the oaks stuck into the ground between the plants are good, but they should be gathered in early fall and set aside until wanted. If cut then, they retain their foliage all winter and shade the plants. Take the covering away gradually, as a sudden exposure to the sun is apt to burn the foliage.

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PLANTING SPANISH AND ENGLISH IRISES

When is the proper time to plant Spanish and English irises, and other spring flowering bulbs, and where should they be planted—in what situations, sun or shade? W. J. B.

Plant in the fall as soon as you can get them from the dealers. The earlier you can get them in, the better. They are all cheap and ought to be planted by the thousands. They all like sun, but as their time of growth above ground is before the foliage of most deciduous shrubs are out, many may be planted in situations that in summer-time are quite shady. Wherever you plant them give them a top dressing of leaf mould or light soil every year or so. They often work up to the surface. Plant them in the perennial borders around *Campanula Carpatica* or any low-growing spreading plant. Plant them where you grow salvias or any strong growing annual that are naturally grown at some distance apart, leaving vacant spaces, say eight inches in diameter for the salvia. By this method the bulbs need not be disturbed.

WATERING JAPANESE IRISES

I have been watering my Japanese irises quite heavily. Is it necessary to continue after they are through blooming? C. T. & E.

No, but if an unusually dry spell occurs water them as you would any plant.

A LAWN SPRINKLER OF MODERATE COST

What is the best lawn sprinkler of moderate cost, durability considered, and how often should a lawn be watered? J. C. H.

The best lawn sprinkler on the market, all things considered, is the "Lincoln Park Butterfly" costing about thirty-five cents.

It is made of metal, having a rim similar in shape to the outlines of a heart. At the bottom or pointed end is a threaded band screwing on to the ordinary hose attachment. Up through the center, from the lower end to the depression at the top, is a brass rod, around which revolves a propeller-like set of fans.

Some contrivance must be provided to firmly hold the sprinkler at a suitable elevation. Where lawns are underlaid by soil of a sandy nature so that a pointed rod is easily driven in, a gas pipe an inch and a half in diameter, or even two inches, and six to seven feet in height, may be used. At the top is affixed a contrivance for holding the hose. It is of iron, shaped somewhat like the capital letter U, only the sides bulge out and contract somewhat near the top where the upper ends flare out slightly. The diameter at the widest part, which is at the center, is about three quarters of an inch, while the opening between the prongs is one half an inch. The rod is driven into the sod, and the hose, by squeezing it a little is forced in between the prongs of the holder. When in place, the metal sprinkler rests just above the top of the rod.

Where the soil is of a clayey nature, a rod cannot be easily driven in and a tripod must be used. Make it about four feet high. Any blacksmith can make it. It consists of three legs, one of which may be hinged to allow it to pack away



How to Decorate Your Home Artistically

The book, "Dainty Wall Decorations," contains complete color plans for decorating the walls of the different rooms of the home artistically.

"Dainty Wall Decorations" will be mailed to any address upon receipt of 10c coin or stamps. It will enable you to plan the decoration of your home so that each room will be in harmony with the other rooms.

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more readily, riveted to a circular band of iron about four inches in diameter. The arrangement for holding the hose is also attached to this band.

The number of times to water a lawn depends entirely upon the season, and the porosity of your soil.

A good rule is to water only when needed. It is needed just as soon as your lawn feels hard to the feet when walking over it. When you notice this, turn on the sprinkler, and don't wait until the grass turns brown.

PLANTS FOR IMMEDIATE EFFECT

I am building a house which will not be ready before July; will you kindly advise me what vines and plants I can then use which will give blossoms before winter. I would like to know of some quick growing vines that will cover garden walls in a short time.

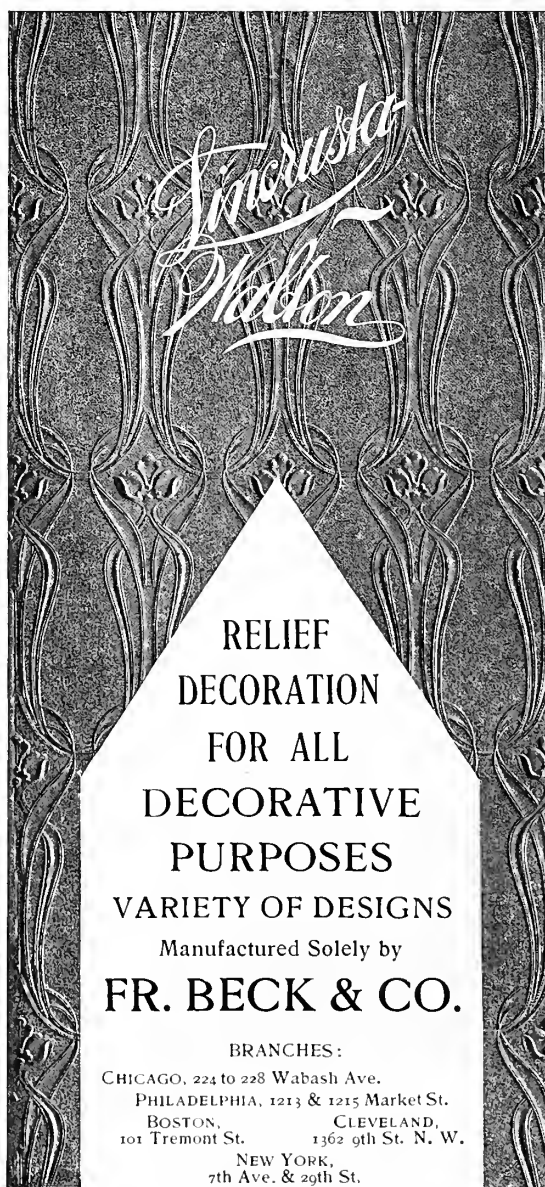
C. A. R.

Spring and autumn are the natural times for planting, and July, under ordinary conditions is too late. If you have a garden spot ready and some one to attend to them, many annuals, such as asters, phlox, and nigella might be sown now and have them bloom this season. In your case it is better that you go to some reliable florist who advertises in this magazine and make your selection.

Let him carry them along for you in pots until you are ready to plant. Have him pot up some *Clematis paniculata*, and *C. Jackmani*, for vines around the porch and some moon vines for the garden walls for temporary use. I imagine the garden walls to be of brick or stone. You naturally want a hard wooded perennial as the stems of all others die back in the winter. You also want a vine that will naturally cling to its support, and not require attention after it is once started. For low walls the *Euonymus radicans variegata* is good, but it is a slow grower. *Ampelopsis Engelmanni* and *A. Veitchii*, the Boston ivy, are perfectly reliable, and when once established, are fast growers. Plant them next fall or spring.

PEONIES DYING

SOME specimens of peony attacked by the fungus *Botrytis pæonia* (*Sclerotinia pæonia*) were recently submitted to the Scientific Committee of the Royal Horticultural Society of England. The character of the disease, and suggested remedy, are described as follows; "The shoots droop before the flower opens, and just above the surface of the soil a white web of fungal thread may be seen spreading over the surface of the stem. Later, resting bodies or hard lumps (*sclerotia*) of a black color are formed both above and below the surface of the soil. The diseased shoots should be removed and burned as soon as discovered, and fresh stable manure should not be used for mulching. If plants have been attacked, it is well to remove the old soil from about them,



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and replace it with fresh soil with which lime has been mixed. This should be done in the spring."—*The Florists' Exchange*.

A CARLYLE ANECDOTE

A SCOTCH visitor to the Carlyles in Cheyne Row was much struck with the sound-proof room which the sage had contrived for himself in the attic, lighted from the top, and where no sight or sound from outside could penetrate. "My certes, this is fine," cried the old friend, with unconscious sarcasm. "Here ye may write and study all the rest of your life, and no human being be one bit the wiser."—*Household Words*.

ANCIENT CLOCKS

THE ancient City of Rouen, France, owns the very earliest specimen of the larger varieties of the ancient clock-makers' triumphs. It was made by Jehan de Felains, and was finished and set going in September, 1389. So perfect in construction is this ancient time-recording machine that, although it has been regularly striking the hours, halves and quarters for more than five hundred years it is still used as a regulator. The case of this early horological oddity is 6 feet 8 inches in height by 5 inches broad. For three hundred and twenty-five years it continued to run without a pendulum, being provided with what the old-time clock-makers called a "fo-liot."—*The Churchman*.

THE PRINCIPAL REQUIREMENTS OF A MODERN SYSTEM OF HEATING

THERE has just been issued by the Gorton & Lidgerwood Co., 96 Liberty St., New York, an attractive booklet, which presents in an interesting manner, what are considered to be "The Principal Requirements of a Modern System of Heating."

These requirements which are fully met in every particular by The Gorton System of Heating are:

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The first requirement when really accomplished takes care of the second, for it follows naturally that where heat

is wasted fuel is also wasted. The same is also true inversely. The elimination of all radiator air valves, making the system automatic, does away with the most annoying and irritating of all contrivances used in a heating system. Persons about to build, who contemplate the installation of a heating plant, will do well to write for the booklet previously referred to and become intimately familiar with the advantages of The Gorton System of Heating before making final decision.

TREES AT SKIBO CASTLE, SCOTLAND

THE nurserymen of Scotland and England and, to some extent, those of Ireland also have substantial reasons to be thankful that Andrew Carnegie purchased the estate of Skibo Castle in the Highlands of Scotland. Skibo was always noted for fine trees and extensive shrubberies, but since Mr. Carnegie obtained possession thousands upon thousands of trees and shrubs have been planted there. Mr. Carnegie is passionately fond of trees and shrubs; he is especially fond of rhododendrons, and he was quick to see that on his new estate there were many spots where rhododendrons would flourish, as some had flourished on other parts before, with the result that these were planted in such numbers that one or two nurseries in Aberdeen and Edinburgh were all but cleaned out of this stock.

The gardens at Skibo were also noted for beautifully trained pear and apple trees on walls, but pears and apples did not satisfy Mr. Carnegie. He had most of those trees torn off, and then had the walls covered with glass, planting peach, apricot and nectarine trees where the pears and apples were. Mr. Carnegie thought an apple or pear was just as good coming off a standard tree that grew anywhere in the garden; while peaches he knew, could not be produced in that climate, mild as it is, from trees grown in the open.

Although Mr. Carnegie has ample means to procure and plant whatever tree and shrub he desires, and cares but little whether it grows or not so far as returns are concerned, he does not, however, go about it in that way. Instead, the woods on his estate are treated in the best possible manner with a view to make them profitable where possible, and for that reason he has had sawmills

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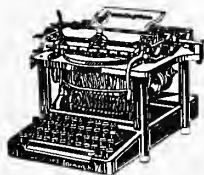
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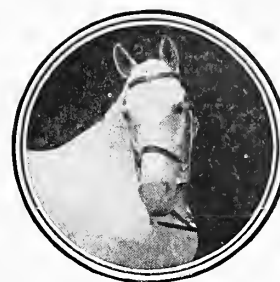


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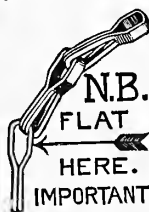
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erected in different parts of his estate in order that when trees are cut down during the progress of systematic thinning, they may be manufactured into lumber for use in the building of cottages; and the soft pine is sawn into barrel staves to be shipped to ports where herring are packed. Mr. Carnegie is, by the care he is bestowing on his trees as well as by the numbers he is planting, doing a great work for arboriculture in Scotland.
 —*The Florists' Exchange.*

STARTLING EFFECTS OF THE EARTH- QUAKE IN INDIA

THE official report of the Chief Commissioner of Assam on the recent earthquake contains some interesting details. He describes it as an unprecedented calamity in India. The huge monoliths in the Khasi Hills, whose origin goes back beyond the dawn even of legend, and which have survived every shock in the past, are now snapped and broken. In some cases they have been torn out or thrust forth from the earth. The most interesting archaeological relic in the province, a massive stone bridge of great antiquity in the Kamrup district, is shattered. The character of the shocks was everywhere of an almost uniform type—a sharp vibration, accompanied by a rocking or heaving of the earth, and a loud rumbling noise. In the hills gigantic landslips plunged mountainsides in ruin and buried villages beneath them. On the plains the rivers were agitated—the banks crumbled and fell in, plunging whole hamlets into the stream. At places geysers leaped forth, spouting sand and water to the height of several feet. The ejection had such force that the covers of wells solidly embedded in mortar were hurled aside, while the wells were choked with many feet of sand. At Nowgong a tank or reservoir, fourteen feet deep, was left dry and filled up with fine sand to within a foot of its top. Huge fissures running east and west opened in many directions. In the plains attached to the Garo Hills district, crater-like pits appeared, averaging about six feet in diameter, and one of them reported to be forty feet across. From the fissures, sometimes sixteen feet deep, discharges of sand and water threw up pieces of coal, peat, resin, masses of half-petrified timber, and a black earth hitherto unknown

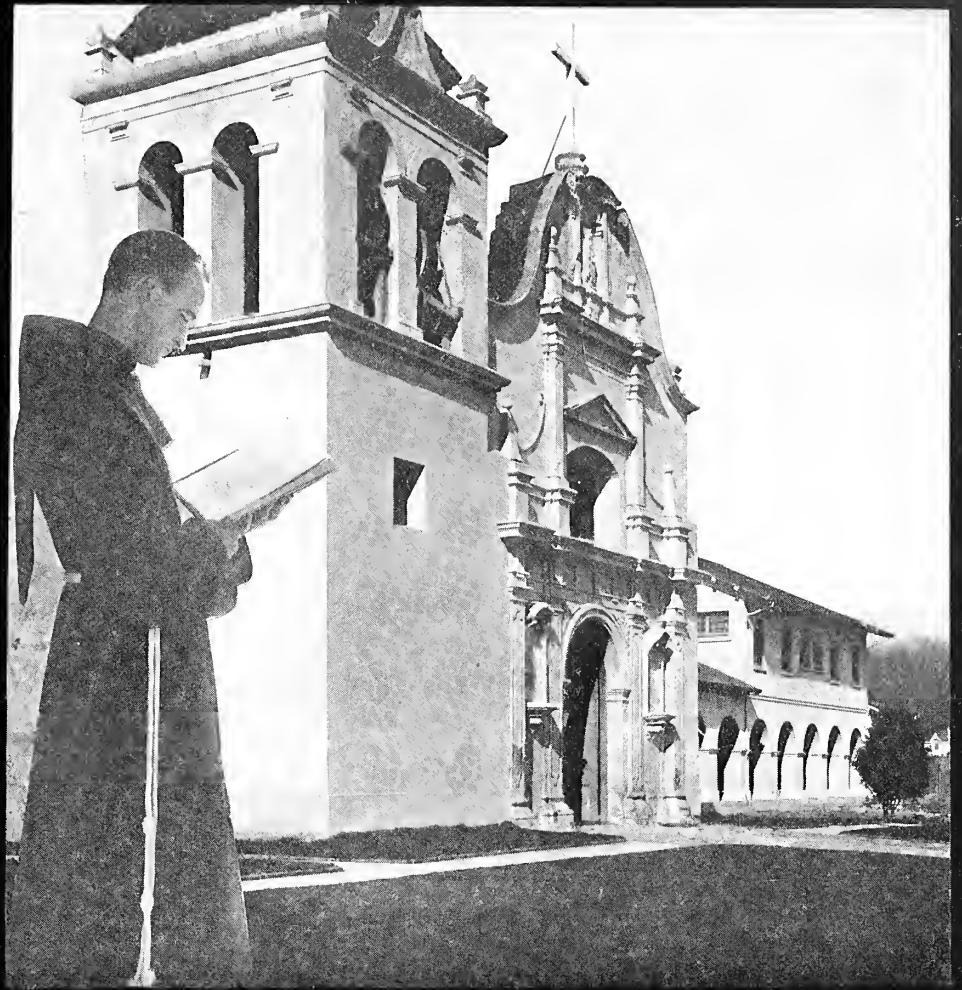
in those localities. They revealed, as it were, the vestiges of an old surface of the earth where vegetation had flourished and man had possibly labored, now buried deep underground. But the general feature of the eruptions seem to have been sand, spouted up by "innumerable jets of water, like fountains playing," to a height of four feet. All masonry buildings within the area of extreme incidence of the earthquake were completely wrecked, massive bridges were broken to pieces, high embanked roads were cracked and in many places subsided to the level of the adjacent country. And all this ruin was effected in a few minutes, often in a few seconds.—*N. Y. Evening Post.*

HOW LOUIS XVIII TRIED TO KEEP THE STOLEN PAINTINGS

ALTHOUGH there may be a desire in France for an alliance with England, it is astonishing how glibly the newspaper writers can recount historical fallacies which are unfavorable to this country. A few days ago, in speaking of the harsh conduct of the Prussian troops in 1815 and their contemplated pillage of the St. Germain and St. Antoine quarters of Paris, a writer goes on to recount how the English were no less indifferent to the laws of civilized warfare. As an example, the redistribution of the pictures in the Louvre is introduced. From England it is said no artistic spoils were derived; nevertheless, English statesmen claimed and carried off a portion of the works. It is needless to say the writer is unacquainted with the circumstances of the case, of which the following is an abstract: Although royalty was restored to France, Louis XVIII grudgingly parted with the spoils brought to France by the Republican armies. He declared them to be national property. The weaker powers were disregarded. The King of the Netherlands found it impossible to recover the Flemish and Dutch examples taken from his cities. His Minister then appealed to Lord Castlereagh, who entrusted to the Duke of Wellington the duty of seeing justice done. As commander-in-chief of the allied armies he controlled the Netherlands troops. After negotiations with Talleyrand, the Duke found there was no chance of getting back the pictures unless by the exercise of armed force.

(Continued on page 15.)

Road of a Thousand Wonders



SOUTHERN PACIFIC Through California and Oregon

Every school teacher attending the National Educational Association meeting, Los Angeles, California, July 8-12, should purchase tickets over the Southern Pacific. Twelve of the seventeen remaining historic Franciscan missions, averaging over a century old, are on the road of a Thousand Wonders between Los Angeles, California, and Portland, Oregon; along this road, too, are great beach and mountain resorts, giant trees, famous hot springs, the largest American forests, the greatest American deciduous fruit valleys, and San Francisco—wonderful in its reconstruction. For a beautiful book with 120 pictures in glowing colors of California and Oregon scenery and copy of *Sunset*, magazine of the wideawake West, send 15 cents to Chas. S. Fee, Passenger Traffic manager, Southern Pacific Co., Dept. A B, Flood Building, San Francisco, California.

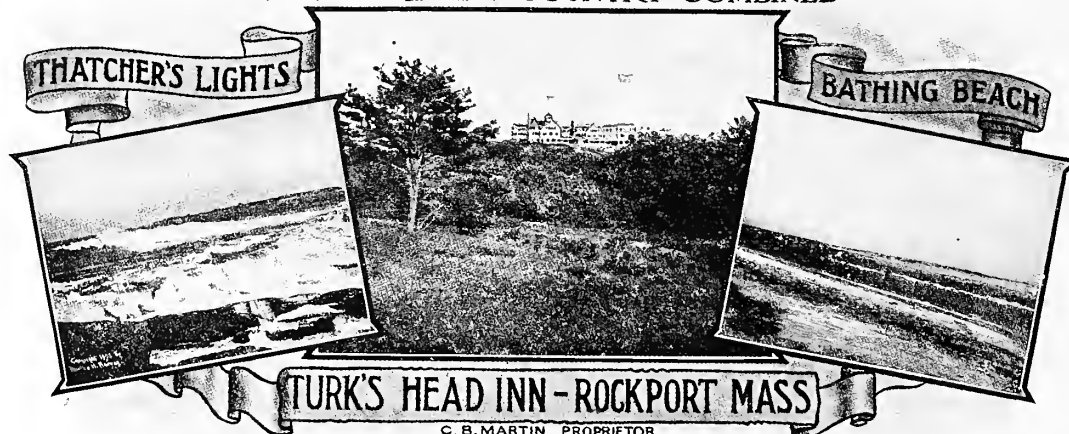
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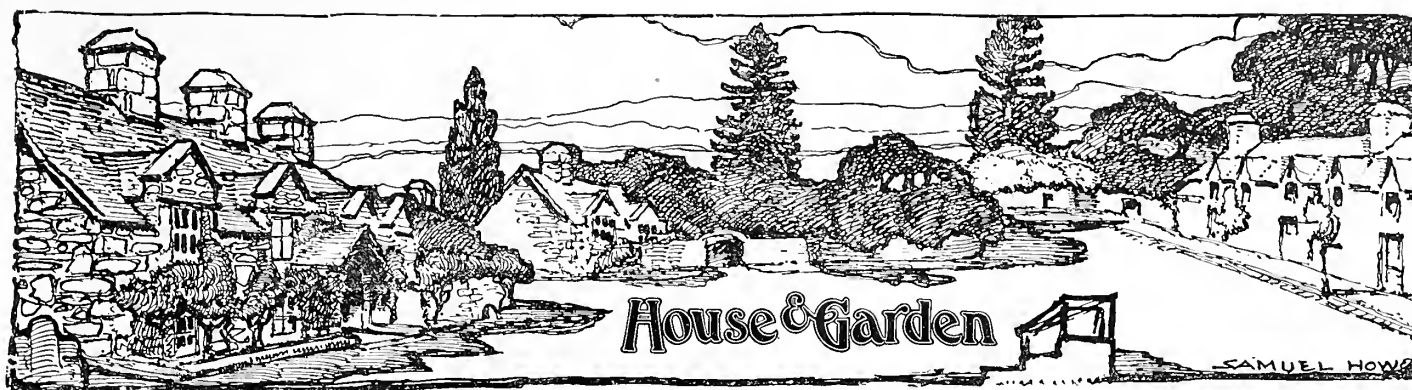
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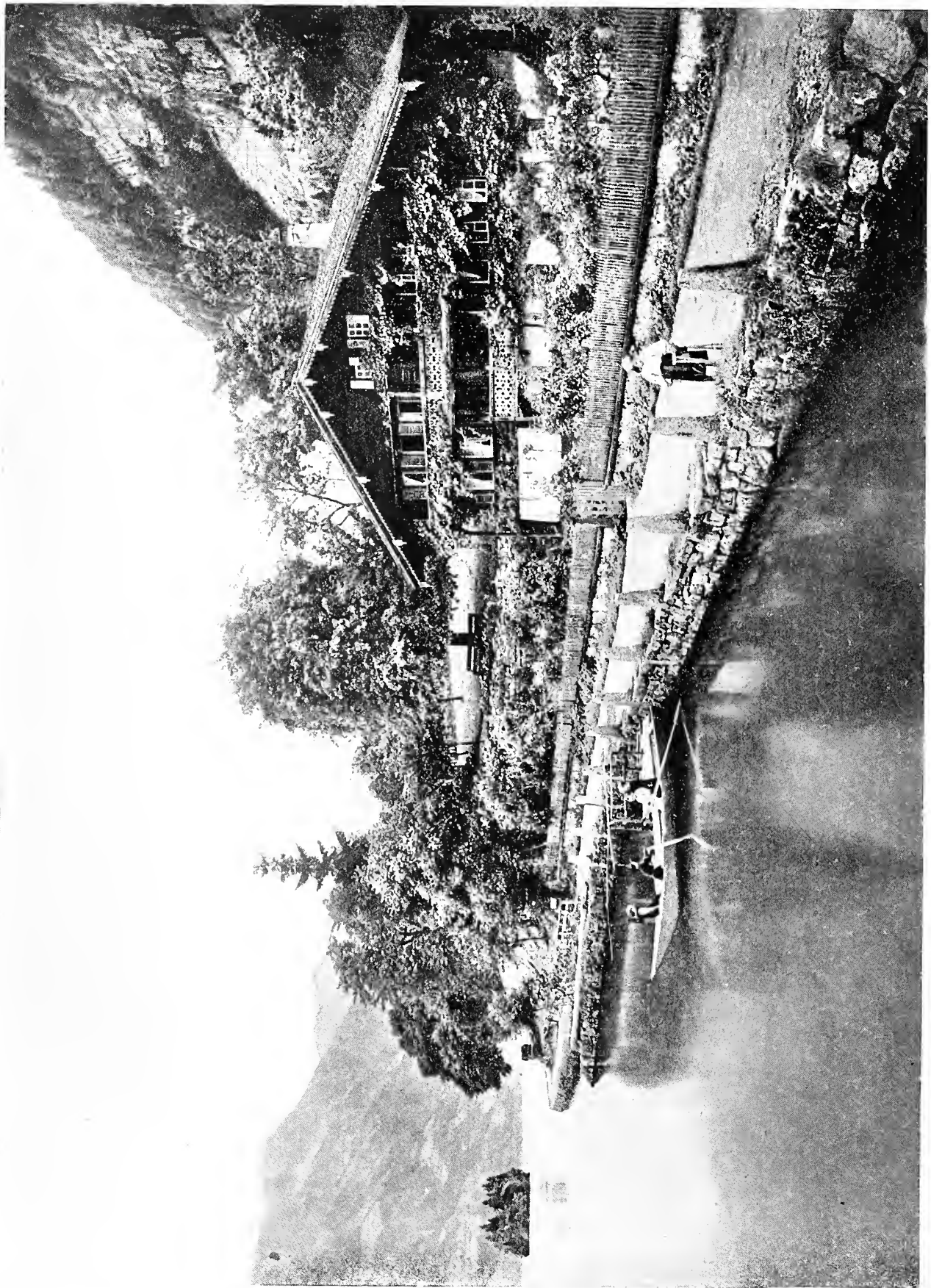
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CHALET ON LAKE BRIENZ

House and Garden

VOL. XII

JULY, 1907

No. 1

The Swiss Chalet

THE IDEAL MOUNTAIN HOUSE

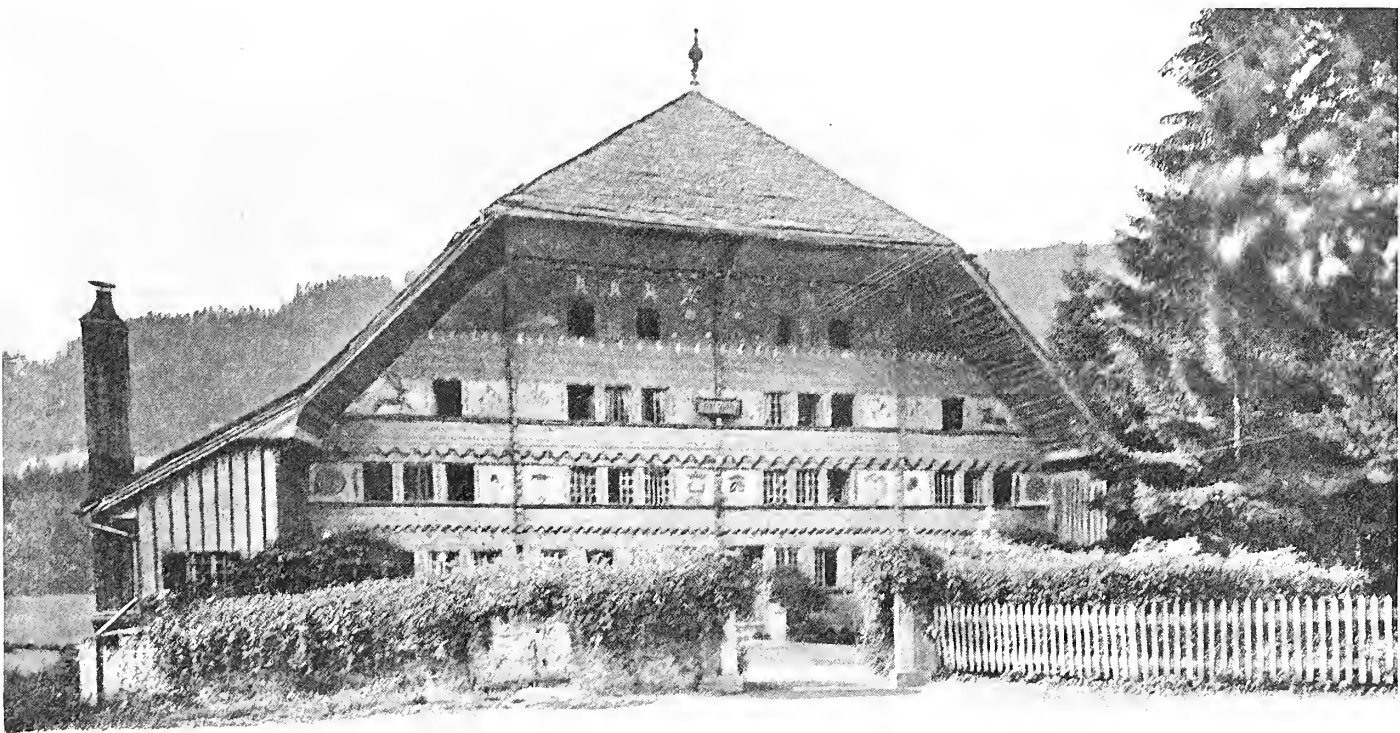
BY WILLIAM ELLIS SCULL



THE Swiss peasant, born amidst the majestic surroundings of the Alps, has developed in his chalet a style of architecture quite unique in its design and most appropriate in its appearance to its very rugged surroundings; also, in its material and construction there is a sturdiness well suited for protection from the very severe forces of the elements. The chalets of Switzerland may be divided into three classes: First, those of the higher regions, called *mazots*; secondly, those of the medium levels; and, thirdly, those of the valleys. The solidity of the building of those of the upper region is the result of material easily procured in the neighborhood,

the wood used being yellow pine, hewn in the rough and unpainted, which time gradually changes to a rich reddish brown. The general construction is not unlike the log cabin of the frontier settler, with the difference that an artistic or architectural touch has been given to the appearance by good proportions, larger overhanging eaves, and here and there some rough bold carving, with frequently the date of construction, or a symbolic figure, cut in over the door.

Fire has destroyed almost all of the very ancient buildings; nevertheless enough remains of the old to show that Swiss architecture, pure and simple, has undergone no material change. There has been no Renaissance, unless that name be given to the



"LE GRAND CHALET"



ISELTWALD

modern villas and the large hotels being erected at the present time to accommodate the great throng of summer travelers.

The primitive mountain abodes are constructed by, and for, a being, whose life is to work, and daily occupation during the open season is to lay up store for the closed season. The first floor of his dwelling is frequently given up to the beasts, and his storehouse must be lifted on heavy posts, capped by a broad flat stone, to keep his produce of the land safe from vermin. The side walls must be of heavy strong timbers to withstand the avalanche, and with but few window openings through which cold may enter. Over all is laid a heavy roof of shingles loaded down with large boulders, and all must stand as a buttress against severe wind storms and snow. Glorious as are the surroundings, equally dreary must be the long winters, and dull the life, for mortals cannot live on sublimity alone! The monotony of the long hours is sometimes broken by wood carving, modeling, or other artistic work, for which the inhabitants have fortunately inherited some talent, and although not of high artistic value, is a source of small revenue and a valuable occupation. The skill and patience of the Swiss for making fine watches, for which they are known the world over, probably was the result of the

condition of life referred to above. The dwellings of the valleys are of larger dimensions with more complicated ornamentation, and the jointing of the wood is made in many cases with almost the extreme care of the cabinet-maker. The different floors are sometimes shown on the exterior by carved friezes, indicating with correct architectural ideas the interior lines, and the windows are frequently divided into picturesque groupings, with boxes of geraniums and other flowers, which make a bright and pretty effect against the dark coloring of the wood. The large overhanging eaves are frequently supported at the corners of the buildings by enormous brackets rising from the foundations, causing deep irregular shadows, and taking

away from the stiffness of the vertical lines; also between these frequently run long galleries with open-work balustrades. Inscriptions are sometimes carved in several lines across the façade of the building, and now and then the letters are colored. On the lower levels and in the valleys the first floor walls are frequently built of stone, rough cast with mortar, but the stones are not used on the roof.

The display of flowers is particularly noticeable and very beautiful in the smiling valley of Chateaux d'Oex. In this valley, until recently so little visited, in the little town of Rossinières, is the largest chalet



A BERNER HOUSE

The Swiss Chalet

in Switzerland, called *le Grand Chalet*, beautiful in its coloring and elaborate in the carving of its façade; each main division of the interior clearly traceable on the exterior by the joining of the beams, and a vast roof covering all. Alpine architecture has always had a character peculiarly its own, and, notwithstanding the influence of the countries that surround it, in this little Republic the true national type maintains its identity very distinctly.

The grouping of the chalets in the small villages is often most picturesque, and continually supplies subjects for the pencil and brush of artists. By the absence of all systematic arrangement of the buildings artistic effects are produced such as no architect would be likely to originate. The dark colored walls, the broad gray roofs, and the bright green fields together form large bold masses of color which, with a few simple details, produce a pretty and very artistic picture.

A practical arrangement, followed in some parts, is to build all the chalets on the north side of the road, allowing the sun to enter freely, and the residents a view of their gardens, fields and cattle. In some neighborhoods the deep gables are all facing the street, and the roofs form long interesting wavy lines. In other districts the long slanting roof without openings is turned toward the north and south, to



WILDERSWYL

better receive the shock of the prevailing winds. Without making a study of the beautiful in architecture, this son of the Swiss mountains has in his effort to construct an abode best suited to his needs, and with the least expense, succeeded in drawing from Ruskin one of his greatest compliments. Finding himself for the first time in front of a Swiss chalet he considered it the most beautiful piece of architecture he had ever seen, "and at the most," said he, "it was nothing in itself. Nothing but some mossy trunks of trees, with one or two gray stones on the roof. The value of this modest human habitation

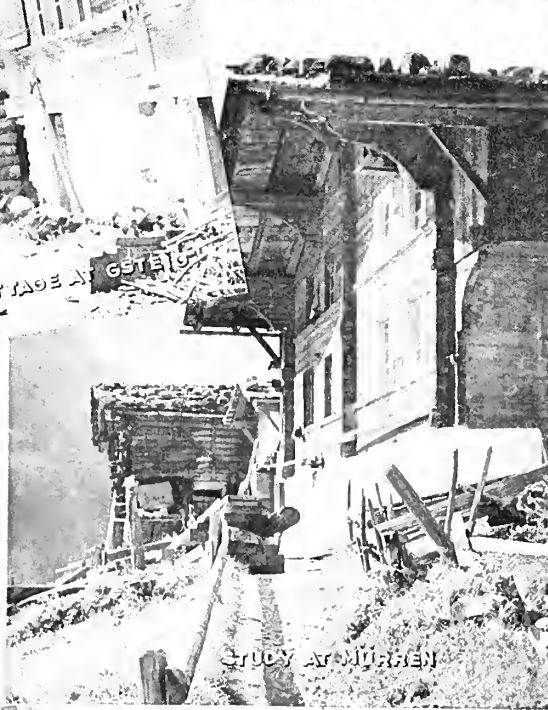
comes from its perfect harmony with its surroundings, and all its beauty consists in its perfect adaptation to its purpose, in its total absence from pretension."

The great "value" placed upon these "modest human habitations" by Ruskin was viewed entirely from the standpoint of an outsider, as it were by one, who, while standing at a distance, commented upon the beautiful landscape, and remarked that the chalets in color and lines blended in well with the natural surroundings, that they did not clash in any way, nor jar his susceptibilities. How different would be the report of the indweller from that of the critic! How the very dark interior would be brightened on the long dull days by a large glass window facing the sun and view!



MEIRINGEN

House and Garden



SWISS CHALETS

Home of a Noted Author in California

Charles Frederick Holder, His Works and Recreations

By SEYMOUR COATES

TO those whose vocations permit them to dwell apart from the swirling vortex of life in New York or any other of the great business centers of the country, no spot offers more inducements or affords more charm than some of the smaller towns in the coast counties of Southern California.

That this fact has been appreciated and taken advantage of by numerous literary lights is made quite apparent by scanning the list of guests at almost any social function, as detailed by the local daily or weekly press. Especially is this true of Pasadena.

Here is a little residence town set upon a mesa, at the head of the great San Gabriel valley, encircled on the west and south by the San Rafael hills and the

foot-hills which separate the San Gabriel and the Los Angeles valleys. To the north and extending eastward some sixty miles, where the range is swallowed up by the maze of the snowcapped peaks of San Bernardino, San Jacinto, Greyback and many others, are the Sierra Madre mountains, full of beautiful cañons, from which at one time there issued to the valleys below streams of crystal clear water, but which have long since been diverted from their channels into pipes and reservoirs for delivery to the thirsty groves of citrus fruits, the broad expanse of vineyards, the refreshing fields of succulent alfalfa, and the acres of strawberries and other small fruits. Amidst such surroundings, where the air is pure



THE HOME OF CHARLES FREDERICK HOLDER, AUTHOR, PASADENA, CALIFORNIA

The flowers along the roof are lavender Wistaria with masses of white Lady Banksia Rose. Over the door Poinsettia and along the side masses of Heliotrope and Red Geranium



A CORNER IN THE LIBRARY
The Painting is Breuer's Famous "Sand Dunes"

and the sun is so constant a factor, that only its failure to be in evidence causes remark, conditions would seem to be almost ideal for the play of the imagination, or for quiet research.

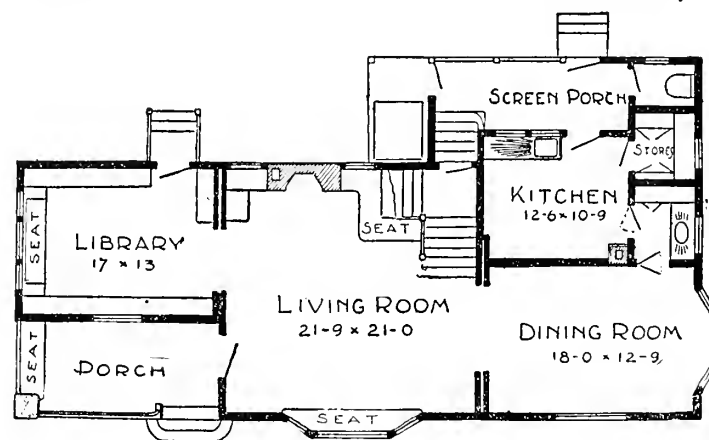
Throughout the whole southern part of California, at every turn, are found landmarks and reminders of the days of the early padres, the days of Romona and Alessandro; all suggestive of thrumming guitars and tinkling mandolins; of sweet voices and bright eyes and the omnipresent cigarette.

History which has almost come to be regarded as legendary was made in those days, and one views that fast vanishing race with an interest akin to pity. The advent of the American pioneer uproots the traditions and customs of years, and where once were color, quaintness and simplicity, now are found color, to be sure, but in more subdued tones; beauty, the kind that money buys; and for the simple life, the conventional fabric of modern society.

In this land of sunshine, flowers and freedom where nature seems to take all mankind into her confidence inviting them to dwell close to her and to become

acquainted with her restful and satisfying presence, surrounded by such conditions, Mr. Charles Frederick Holder, the noted author, has built a home at Pasadena.

The house was designed—embodying the suggestions of the owner—by Mr. S. E. Locke, the architect, to fit the requirements of the small family,



First Floor Plan

Home of a Noted Author in California



ANOTHER CORNER IN THE LIBRARY

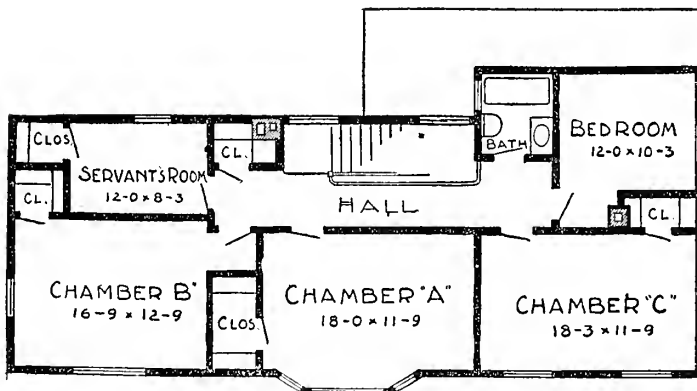
Old Holder Family Colonial Desk, Lynn (1659). The tuna on the wall tipped the boat over a mile off shore. The fish was secured after a long swim

and was planned to admit the greatest amount of sunshine into all rooms and to render the house-keeping problems as simple as possible. It faces the south and reference to the plans will show how successfully these problems have been solved. Its form is regular and its construction good. Characteristic

Quaker simplicity,* however, prevails on the exterior while the interior is filled with charming pieces of old mahogany and old china, valuable books and priceless works of art, as well as souvenirs of the chase and the owner's devotion to the gentle art of fishing.

That Mr. Holder is an ardent angler may well be inferred when one reads any of the following books, all of which are from his pen:

"Along the Florida Reef," "The Big Game Fishes of America," "The Log of a Sea Angler," "Half Hours with Nature: Fishes and Reptiles," "The Anglers," "Angling," and "Big Game at Sea," while, as we write, a book entitled "Fish Stories" is just going to press wherein he has collaborated with David Starr Jordan of the Leland Stanford University. The living-room is particularly attractive, due to the large bay window admitting a flood of



Second Floor Plan

* Mr. Holder's ancestor, Christopher Holder, organized in 1656 at Sandwich, Mass., the first Society of Friends, and was the author of the First Declaration of Faith of Quakers. His farm consisted of fifty acres, where now the heart of Newport stands.



THE LIVING-ROOM
Desks, etc., Old Colonial. Holder family, Nantucket (1690)

Home of a Noted Author in California

sunshine. The walls are tinted on the rough plaster, a warm chocolate tone, while the ceiling is an amber shade. This color harmonizes readily with the golden brown of the upholstered cushions of the window seat. In charming contrast with this soft brown, yellow and amber, is the dull blue prevailing tone of the Oriental rugs which cover the white matting on the floor, and in the brocades of the coverings of the old rosewood chairs, which were inherited from ancestors of Mrs. Holder, who is a lineal descendant of the famous Huguenot, Wm. Provost (Paris, 1516). The woodwork of the room is painted a chocolate brown, many shades deeper than the wall tint. Under the stairway in a recess is a wide low fireplace faced with fire-flashed pressed brick, which tone with the ceiling shade.

The hardware trim, the electric fixtures and the andirons are all of dull brass, perfectly completing a color scheme at once striking yet harmonious, and restful.

A wall-paper of cream background with springlike yellow flowers over it covers the walls of the dining-room, the ceiling being tinted a pale yellow. Here the furniture is mahogany and the windows, facing east and south, are hung with sheer muslin curtains, daintily embroidered.

The kitchen department, butler's pantry and store-room are complete and furnished with the necessary modern conveniences and sanitary devices.

At the west end of the house, opening from the living-room, is the sanctum of the owner. This is his workshop, his den, his library. The dull blue of the walls, the crimson, black, white and green of the Navajo blankets, the *café au lait* of the ceiling, are all reproduced in the covers of the books on the shelves.

At the writing desk which Mr. Holder now uses here, four generations of writers have sat and worked.

Christopher Holder, 1690, author. Rachel Holder, 1790, poet. Joseph Holder, 1820, author, and Charles Frederick Holder, 1851, author. At this desk he has produced "The Life of Charles Darwin," "The Life of Louis Agassiz," "The Holders of Holderness," etc.

Here we find Mr. Holder's collection of fishing rods, from the lightest of "fly rods" to the sturdy tuna and tarpon tackle. On the wall hangs a tuna which weighed over one hundred pounds when

landed and which, before giving up the fight, upset the boat and made the enthusiastic fisherman take a long swim for it. This was taken off Seal Rocks at Catalina Island.

Here also is a well mounted tarpon taken by Mr. Holder in the Gulf of Mexico at Aransas Pass. It, too, weighed a hundred pounds and almost wrecked the boat before it was brought to gaff.

A beautiful and unusual specimen is a rainbow trout from Klamath Lake which weighed nine and three quarter pounds and which measures almost three feet in length. Mr. Holder landed this fish on an eight ounce rod in a brief half-hour from the time he was hooked. All the above illustrate his hobby of fair play to fishes and the putting into practice of his

preaching "big fish on light tackle."

The Tuna Club of Avalon, Catalina Island, owes its inception and organization to him. The Valley Hunt Club of Pasadena was also the outgrowth of his love for "following the hounds," and when at early dawn the winding horn and the baying dogs were heard, it was safe to assume that a "brush" was about to adorn the headgear of some devotee of the chase, and Mr. Holder was usually in at the death. He was the originator in California of the "Tournament of Roses," a festival of flowers which



THE ROSE LANE

A Bower of Roses in April—one hundred and fifty feet long

House and Garden

is held at Pasadena on New Year's day of each year. It has become so famous that it attracts not only thousands of visitors from all over the Pacific Coast but from the Eastern cities and even from the European capitals.

The above characteristic pastimes and the fact that he is a very proficient fencer, with the broadsword especially, would seem in the very nature of them to belie the fact that his forbears were of the Society of Friends and he a man of peace. But those who know him best also know how kindly is his heart, how genial his companionship and how sympathetic and compassionate his nature.

His bookshelves are filled largely with works on science and he possesses some of the rarest books written by Quakers and on Quaker History. On the walls of the library and dining-room are paintings by such artists as Dan Beard, Edward Moran, John George Brown, Walter Brackett, Ernest Wachtel and Henry Joseph Breuer. The last named artist is, in the opinion of many English and American experts, California's most famous artist to-day. A large and valuable canvas by him entitled "The California Sand Dunes" belongs to Mr. Holder, who esteems it one of his most precious possessions and from its study derives inspiration for his "muse" when she becomes weary or listless.

Hanging on the wall of the library is a fine engraving by Loggan, a portrait of Dr. William Holder, 1616, (London) author, composer, astronomer and clergyman. He married a sister of Sir Christopher Wren. His body lies in Westminster Abbey.

On the second floor are the sleeping rooms, the walls of which are hung with dainty paper, some in stripe and some flowered. Old mahogany heirlooms

represent most of the furniture, which, in the atmosphere developed around it, seems to have always been there, instead of having traveled thousands of miles from its original New England homestead to its new home on the other side of the continent.

From the library a door opens onto a little back stoop, from which one enters the garden, a bewildering jungle of beautiful color. Orange, lemon and grapefruit trees, with the golden fruit gleaming against the rich dark green of the foliage, form the background for flowering shrubs of many kinds.

Peach, plum, apricot and nectarine trees are growing side by side, while fifteen varieties of grapes and several of guavas seem to vie with each other in the production of beautiful and luscious fruit. On the east side of the lot is a hedge of sweet peas trained on a woven wire fence, some two hundred feet long and averaging ten feet in height, which presents a blaze of color and fills the air with sweet perfume.

Over the front porch or loggia are trained Tacoma, plumbago and white mandevilla vines with bunches of poinsettias in front of them. The west end of the house is covered with wild honeysuckle and a glorious red climbing rose, Marie Hen-

riette. The walls of the front of the house are covered with heliotrope up as far as the second story, while the upper story is masked with Mad. Alfred Carriere roses. For eight years no frost has been severe enough to blight the tender heliotrope. At the southeast corner of the house a Wistaria mounts to the cornice and clambers along the eaves with reckless abandon. A double Lady Banksia rose is trying to emulate the Wistaria and will soon overtake it, while around the corner on the east end of the house and almost



THE SOUTHEAST CORNER OF THE HOUSE

Masses of Wistaria, Lady Banksia and Poinsettia (in winter)



MR. HOLDER BRINGING A TUNA TO GAFF

covering it, is a magnificent Gold of Ophir rose, than which there is none more brilliantly beautiful. The north side of the house is covered by fuschias and asparagus fern, where there is also a bed with many varieties of ferns. Down the walk from the library door leads a rose arbor, covered with numerous climbing varieties, which is called the Rose Lane, from which, and other bushes aggregating nearly a hundred varieties, roses may be picked from December to June by the bushel basketful every day.

Palms of several varieties are in evidence on the lawn in front of the house and near the water

hydrants grow great clusters of papyrus, which lend grace and beauty to the approach.

This is the atmosphere and these the surroundings of the day dreamer, whose dreams are given to the world in the form of books; books that bristle with facts and fancies,—books that tell of the lives and works of great men of science,—books of Nature written by a man whom she has made familiar with many of her rarest treasures and beauties, and to whom she has confided many secrets of the life and habits of the denizens of the forests, the mountains and the waters of the world.

The Cost Involved in Building a House

By HENRY ATTERBURY SMITH

IN many magazines and among people generally there is an evident misunderstanding regarding the "Cost of a House." In comparing one house with another, or one architect's or builder's work with that of another, the cost should include only such constant quantities as are comparable. A great deal of ambiguity would be avoided if, with the structure proper, were included the fixed cabinets or other closets and window seats, mantels, etc., and perhaps wall coverings and light fixtures; also the "extras" that usually occur, but not the grading, paths, roads and planting, sewers, or wells; also not insurance, or interest or legal expense or even the architect's fee. The reason for this is that all these latter items are seldom comparable at all, sometimes do not occur, and again sometimes are exceedingly expensive, whereas, the cost of building the structure itself is really the principal item and the one about which the prospective home seeker wants to be informed.

If this was more universally understood, there would result less disappointment to people generally and to their architects, and a good deal of uncertainty would be cleared up.

To illustrate this point, the cottage shown has been "built at a cost" not exceeding \$9,000, finished in the fall of 1905 within Greater New York, but on the owner's books the house may represent an "investment" of \$11,000 or \$12,000 without including the land. An architect does not always have an opportunity, nor perhaps does he always want to know the total amount of an investment, for in some instances his knowledge might work to the detriment of the owner in case of selling or appraising for loans or taxes, etc. The cost including the total of the contracts let together with any changes and alterations is always known, and such knowledge an architect is generally at liberty to impart to another contemplating building.

A prospective home seeker having bought a lot, say for \$1,000, and having in mind a \$10,000 investment, would be thoroughly disgusted if he sought from his architect such a \$9,000 house. Before ordering a house he should carefully weigh what the grading would cost and what roads would be necessary, and what interest he would have to charge against the house, also whether his building would call for any unforeseen legal complication, etc. His contemplated home might or might not be in easy access to a water and sewer system. Then there is the fee for the architect's services. These matters he must consider for himself, and he can if he

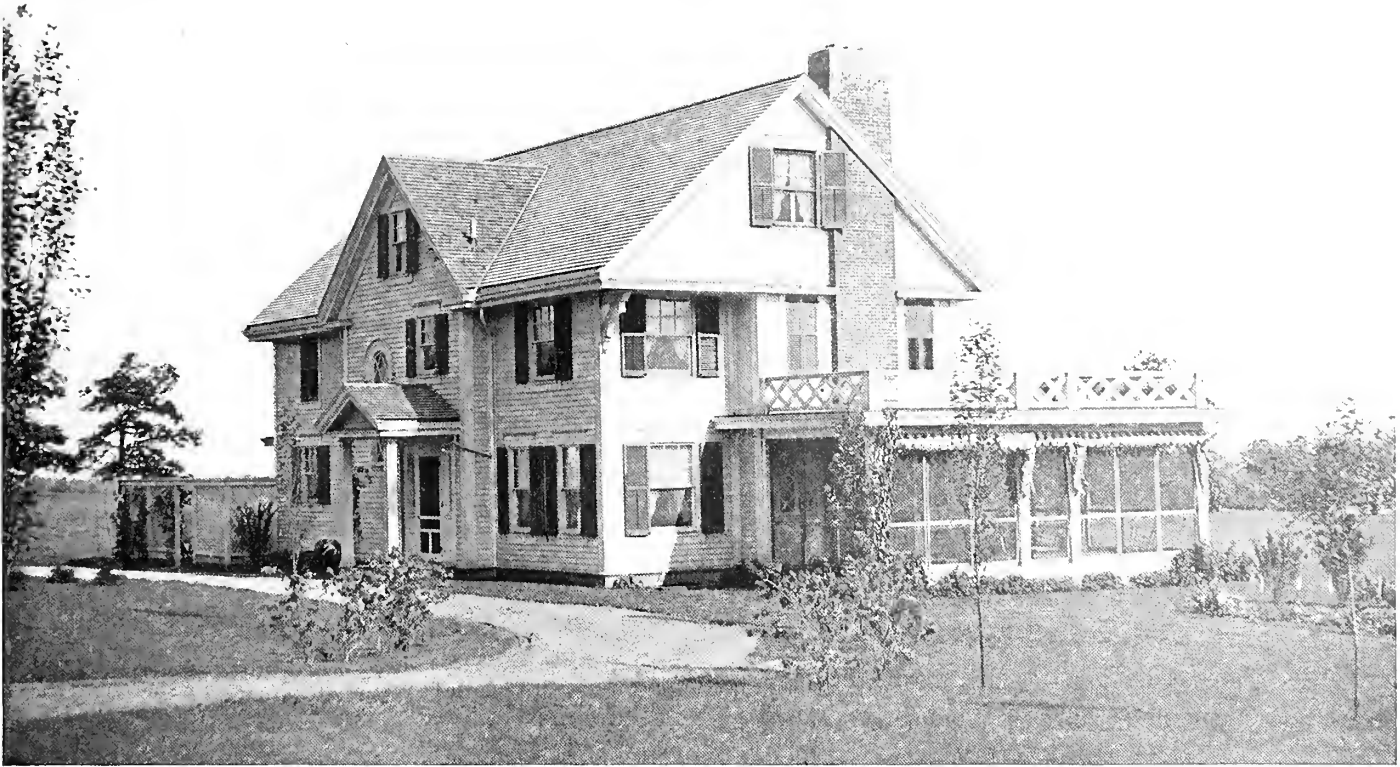
chooses get the aid of his architect's experience, although such service is without the capacity of the architectural work proper, and if important is usually compensated for separately. With these matters considered approximately, he can then give his architect a more accurate idea of what can be spent on the house proper in payments to contractors. This is what is usually known as the "Cost of a House."

This "Cost of the House" lately is constantly increasing and architects are striving to offset this to some extent by a steady improvement in economical planning and designing, and by a consistent selection of house finishes and equipment; and so by getting a solution of domestic necessities in a proportionately smaller area, with a more economical arrangement the increase in cost of building material and labor is somewhat offset.

The house shown in this article illustrates this tendency toward economy of original outlay, as well as in future maintenance. It is evident by a study of the plans, that there has been an effort to eliminate hall and passage space, and to throw what space there is into available rooms and closets. This has not sacrificed any desirable features, but has really enhanced the domestic economy by eliminating just so much usual waste space to operate and in bringing the parts closer together. An examination of the exterior shows the evident economy in maintenance, there being no roof balustrades or other encumbrances to hold snow, no flat decks to rust, no unnecessary ornament to be repaired; but the exterior shows a straightforward, simple solution of the problem in hand, and calls for as little expense as possible. A clapboarded house, however, is difficult to make as interesting as houses finished in many other ways.

The interior in general is well proportioned, each part in proper ratio to other parts of the house; this applies to size of rooms, height of ceilings being eight feet and nine inches and eight feet four inches, proportion of doors and windows, amount of china closets, fixed seats and dressers. The position of each room is carefully studied as to view, and exposure, and is designed to open up into other rooms, in suites, or be isolated as may have been required. Each bedroom is provided with at least one large closet. The bath-rooms are distributed in such a way that one is convenient for the family, and another solely for guests. In this case the appropriation prevented complete back-stairs, but precaution has been taken to prevent the domestic

The Cost Involved in Building a House



A COTTAGE COSTING \$9,000

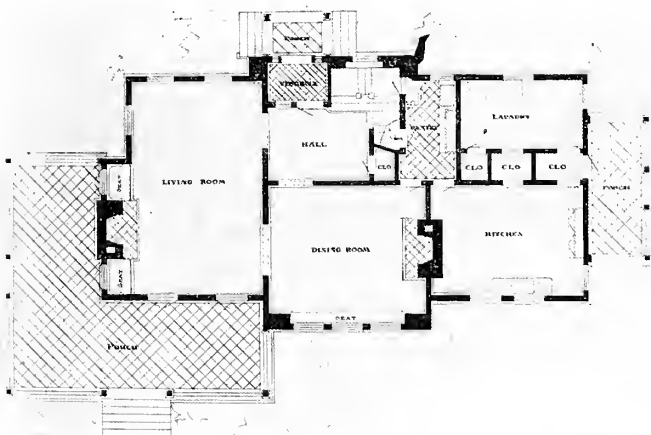
from being visible from the main rooms. It is rather questionable if a house of this size should not have had a complete back-stairs.

The interior is not unusual, but attention has been given to the character of the woodwork, in the projection and shape of the trim, selection of mouldings, in the lack of projection of chimneys and fireplaces, in the position and number of openings to readily receive furniture, and the design of light and other fixtures, to the end that a room of given dimensions seems larger, really has more available space, and is more inviting and convenient than another of equal dimensions, less carefully studied.

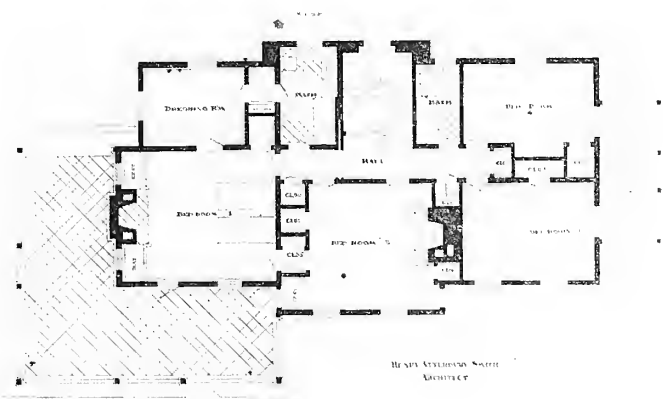
In building, inexpensive precautions have been taken to render the structure sound, vermin and

wind-proof throughout, and as far as possible the structure is fire stopped with courses of brick at beam levels, etc. The heating apparatus is situated and designed so that it will be most effective with the least fuel consumption: the plumbing is placed where it is least liable to cause trouble: the fireplaces are in the rooms where they are most likely to be used and appreciated, and are omitted from rooms not needing them.

As regards the exterior, the front and back porches are designed for glass enclosures in winter and removable radiators could be attached: windows are provided with outside blinds with half fixed slats and arm adjusters, also fly-screens. Windows exposed to the north wind are designed for single storm sash:



First Floor Plan



Second Floor Plan

the gutters are all plowed cypress and need no repairs; flashings and other metals are minimized and are zinc.

The trim is mainly white-wood or cypress with some oak and birch, on stairs and where wear and tear is expected the floors are quartered Georgia pine, the walls are finished on plaster-board, which eliminates to some extent the usual dampness while building. The fireplaces are built mainly of Roman brick, as the chimneys were erected. The light fixtures, ornamental hardware, bath-room accessories, range boiler, etc., were included in the building contract, the walls were tinted in distemper the first year, the woodwork is finished in white egg-shell or enamel. All the cupboards, book-cases and dressers that would cost no more than furniture were designed and built into the structure. There is but little leaded glass, nor grills, nor interior cabinet work, but the building is well and systematically studied, planned and built for these further embellishments, which can at any time be added inside and out, without radical change, and at merely the cost of the features added.

This cost included really everything that is attached to the house ready for occupancy, except window shades and electric-light bulbs, and such is what an architect usually includes when talking of the "Cost of a House."

This illustration shows up a matter that is often shamefully neglected, largely first on account of the fact that the "Cost of the House" generally creeps up rather higher than anticipated, not so much on account of omissions as on account of the little additional things that present themselves to the mind of the client as he sees the building approach completion; and second neglected on account of the lack

of appreciation of how much a house can be enhanced in appearance and value by proper planting.

The planting around this house shows the sacrifice of a great opportunity, for the grading, roads, under-drains, lawns and lattice work, all costing considerable, have been excellently and thoroughly executed, whereas the few shrubs and plants that are necessary to beautify the immediate home grounds are missing. In the extreme left one sees a lot of little hemlocks about two feet tall which are excellent trees, but should be supplemented for several years by some taller growth. The lawn tree selected seems to be a Lombardy poplar used probably because found handy, but such a tree is not appropriate on a lawn standing by itself, and it is not a pretty tree while growing, while there are plenty of handsome trees such as oaks, maples, tulips, lindens, beeches that would have grown as well. Hydrangeas in the foreground and a couple of privets in the distance make up the shrubs, whereas around the house many low growing shrubs such as barberry, etc., and ever-green trailing vines would nestle to the building, and relieve its sharp cut lines instead of merely nasturtiums and annuals, which are late in making their appearance and which disappear with the frost. Many vines such as wistaria, bignonia, and honeysuckle could by this time have been half way to the roof on wire netting, without doing damage to the woodwork as might an ivy.

All these latter items cost something, but are seldom considered and included in the "Cost of the House," although sufficient appropriation should always be laid aside for them, for the last matter to be attended to, that of planting of shrubs and trees really adds more to the appearance of the house than any other expenditure, inside or out.

PREVAILING CUSTOMS, STYLE *vs.* GOOD TASTE

HOW often do we hear of some one who is undecided about finishing this or that about his house until he is sure that it is of the latest style. Matters of materials, matters of equipment and matters of arrangement surely have to be up to date and fully abreast of the times, but matters of proportion, of design, if good of their kind, are always in style, always in good style no matter what the majority of one's neighbors may be doing through the influence of some local enterprising paperhanger or decorator.

Seldom is a house anything but handsome that is a straightforward solution of a healthy set of domestic necessities and, on the other hand, no amount of "up-to-date" or "stylish" embellishments will ever make a design of poor taste anything but unsatisfactory in the long run, no matter what attractions it may offer a casual and shallow observer for the moment.

Good taste is what stamps all the many monuments of the world that are handed down through generations as examples for imitation. A moment's reflection would soon dissolve a good deal of unnecessary worry on the part of the person whose surroundings have not given him the opportunity of making himself a connoisseur in the matter of art by leaving the matter of the prevailing custom or "style" entirely out of consideration, and to infuse into his architect or designer the confidence that what he wants is something in good taste, the best of its kind without regard to any passing fad. Architecture is a far too serious art to allow of such fleeting influences; it should be influenced, of course, or in it there would be no development, but its only influence should be honest, worthy necessities, clothed in good taste.



Gilkey's Harbor

ISLESBORO

A BIT OF THE MAINE COAST

BY ELIZABETH PRESCOTT LAWRENCE

NOWHERE in the world is there more beautiful scenery than on the Maine Coast, and people from all parts of the country migrate there in great numbers, for the summer months.

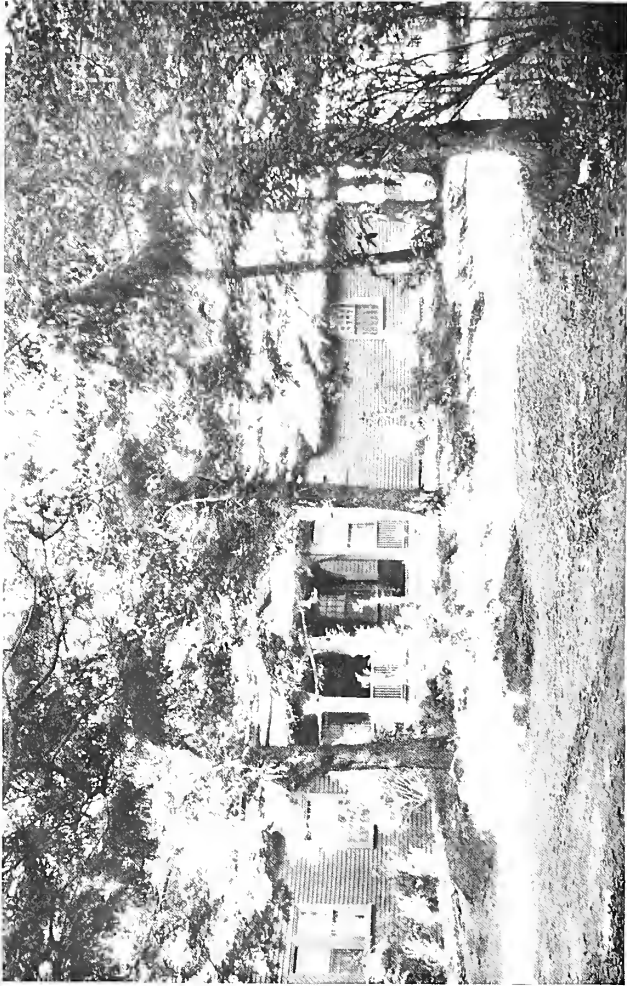
The further north one goes the grander it is, tinged with a certain wildness not to be found elsewhere. One of the most fascinating spots is Dark Harbor, on the southern end of the island of Islesboro; surrounded by smaller islands, and protected on the west by the lovely Camden Hills, and Penobscot Bay. The air is a strong combination of sea and mountain, and there is less of fog and dampness than on the unsheltered seacoast. Islesboro itself is about twelve miles long, and very narrow, especially in one place, where only the road connects it. Here, in a tiny bay, lie the hulks of two old schooners, making a picture that one must pause to enjoy, for they form the foreground of the view

over the west bay to the hills beyond. Yet it is hard to say which is most beautiful, when, after exhausting one's adjectives in endeavoring to describe the loveliness of this western view, one turns to an equally lovely one over the eastern bay, looking towards the town of Castine and Green Mountain on Mount Desert island—the blue waters of the Reach flecked with the white sails of yachts and fishing boats.

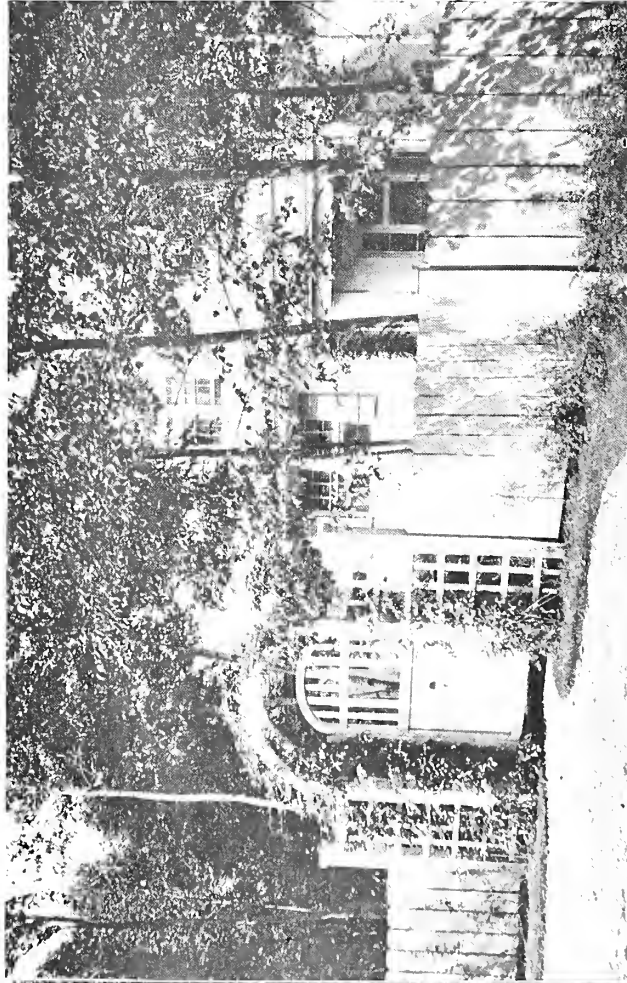
The houses of the summer residents are not pretentious in any way, and the owners rather pride themselves on having everything quite simple and in absolute keeping with the life and surroundings. For the most part, the exteriors are somber in coloring, with stained roofs; but inside one finds cozy halls and big living-rooms, made attractive and homelike by open fires and piano, books, and many flowers. One very individual house is that of Dr. Francis P.



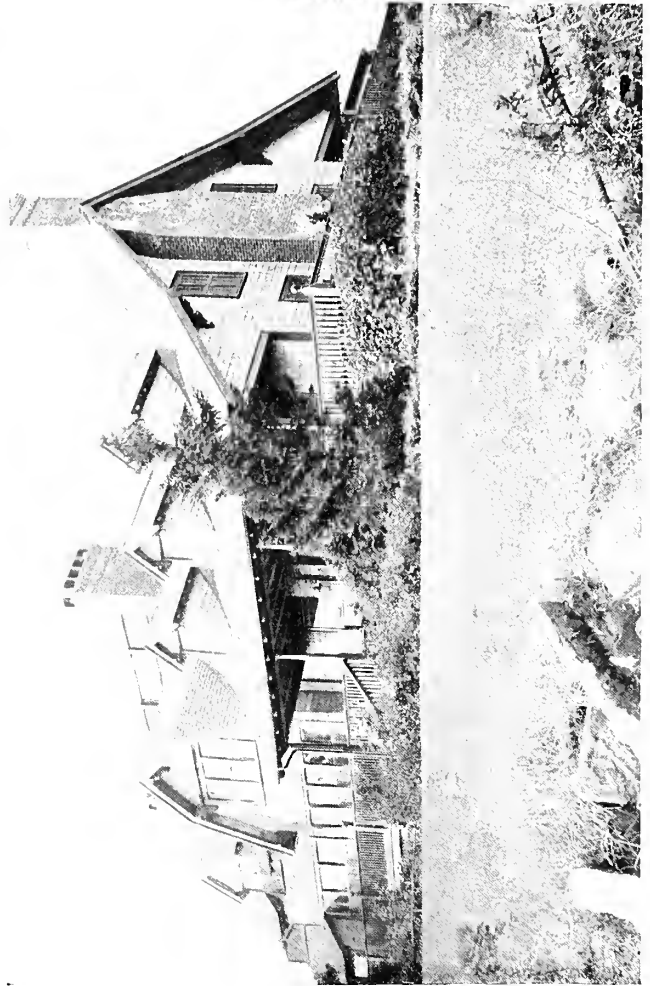
"COOMBS BLUFF," RESIDENCE OF GEORGE W. CHILDS DREXEL, ESQ.



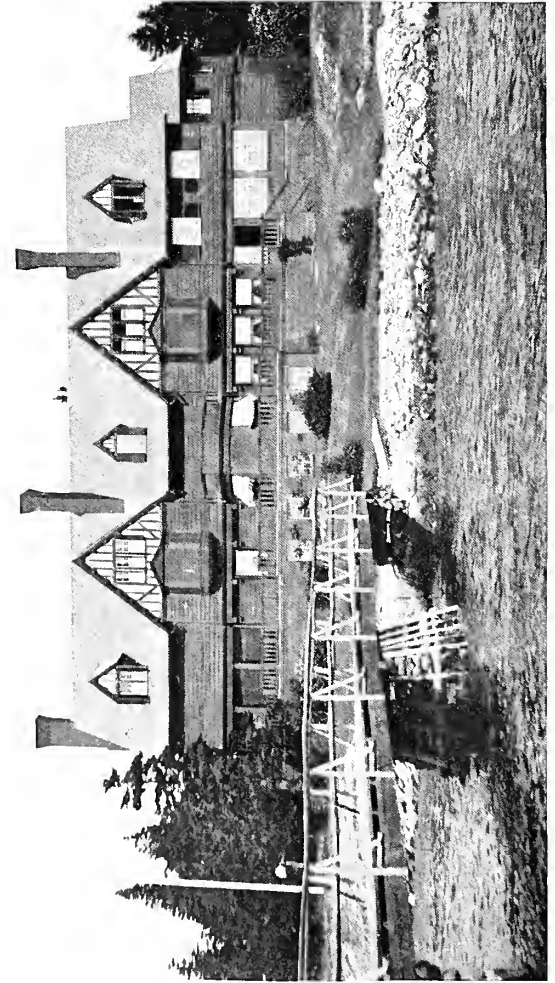
THE RESIDENCE OF JAMES LAWRENCE, ESQ.



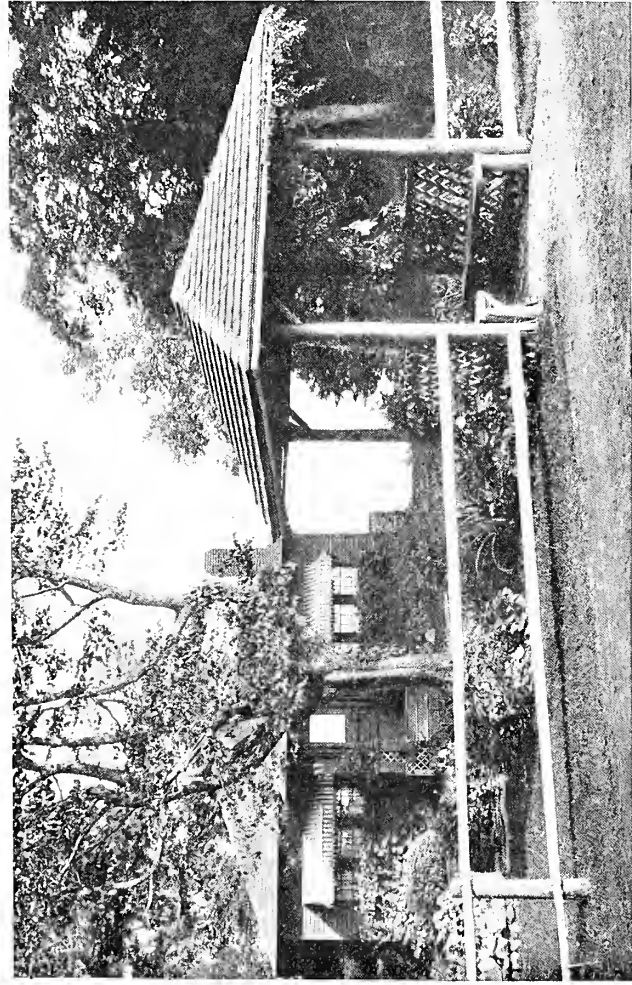
"THE BIRCHES," RESIDENCE OF ROBERT A. BOIT, ESQ.



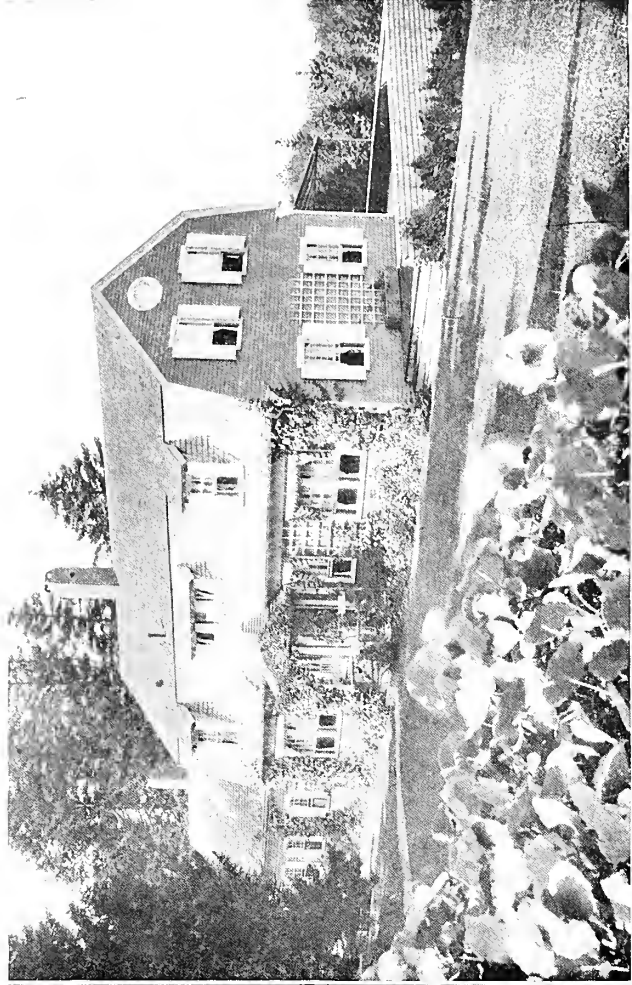
"PENTAGÔET," RESIDENCE OF JEFFREY R. BRACKETT, ESQ.



THE RESIDENCE OF FREDERICK C. SHATTUCK, M. D.



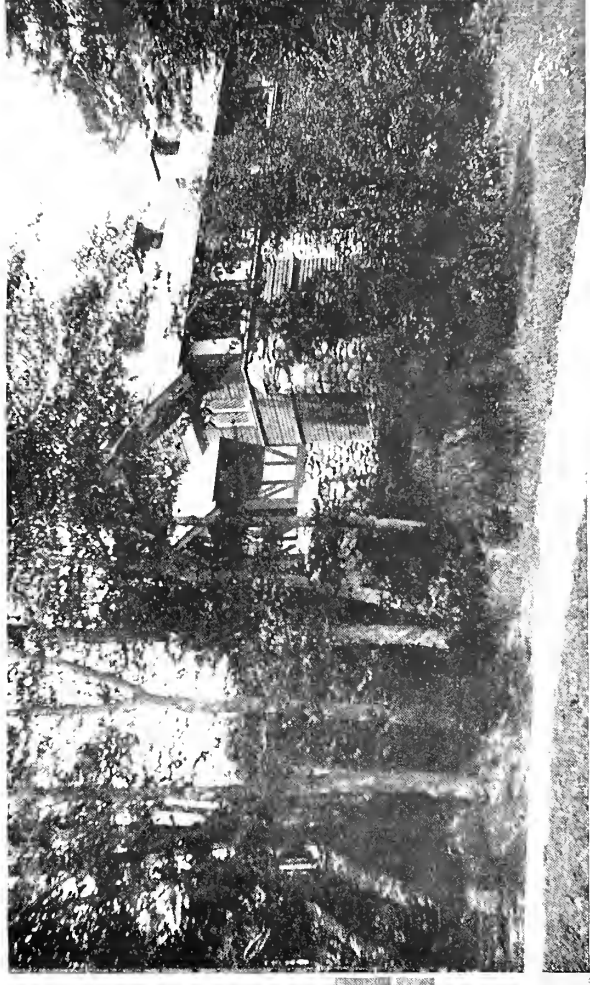
MR. T. B. HOMER'S STUDIO



THE RESIDENCE OF T. B. HOMER, ESQ.



ISLESBORO INN



CHRIST CHURCH



RESIDENCE OF FRANCIS E. BOND, ESQ.

Kinnicutt of New York. It is situated close to the water's edge, with pine trees protecting it on three sides; red tiled roof, white plastered walls, shuttered windows with heart-shaped openings, and white awnings, make it an exact reproduction of a Devonshire cottage. Surrounded by a tiny strip of brilliant green lawn, and banked with flowers, it is quite ideal.

Another well known man, the artist, Mr. Charles Dana Gibson, has a very complete little place on a point of Seven Hundred Acre Island, on the opposite side of Gilkey's Harbor. The approach is very picturesque as one lands and ascends the long winding flight of rustic steps leading to the piazza, which is really an outdoor room supported by rough gray stone pillars, and shaded by gay colored awnings. Running close along the side of the house, facing south, is the garden, a vivid mass of color, as one sees it from the water. Mr. Gibson's studio, a square, green stained structure, has a delightful situation further along the shore—a most ideal place in which to work. And



"SORELLA," RESIDENCE OF FRANCIS P. KINNICUTT, M. D.



"INDIAN LANDING," RESIDENCE OF CHARLES DANA GIBSON, ESQ.

surely one could not fail of inspiration in such surroundings! There are between forty and fifty other cottages and houses; and one regrets that only a very small number of them can be shown.

Close by the landing wharf, on a high promontory, commanding a superb view in all directions, is the Islesboro Inn; a long, low, rambling, gray shingled building—in old days, a club house, and therefore possessing a homelike and comfortable atmosphere, not to be found in the modern hotel. From this point the roads lead in two directions: one westward to where Mr. Jeffrey R. Brackett, the "first inhabitant," has a magnificent piece of land. All along this road are houses looking either south towards North Haven and the Fox Island Thoroughfare, or over the harbor. The second road leads straight away down the island to Turtle Head. Branching off from the main road, some eight miles down, is the long avenue leading to the place of Mr. George W. Childs Drexel—a superb piece of property known as "Coombs

Islesboro

Bluff," and with an unrivaled view over the east bay—the coast line stretching way to Bar Harbor; showing like a long, narrow, brilliantly colored ribbon.

There is no town of Dark Harbor—merely a post office and a few stores. The name was given it on account of the little bay, across which a dyke is built so that it can be used as a bathing pool by all who do not go in off their own piers. At night the water is here very smooth and still, like a black mirror studded with diamonds; for the stars are clearly reflected in its glassy surface, and around it the fir trees rise in a thick wall as if to protect their jewels.

Nestled against the side of a hill is the tiny golf club house—a bit of sunshiny yellow bordered with the bright scarlet of the awnings. Part of an old apple orchard surrounds it, forming vistas for the view over the harbor and mountains. And what a view it is on a summer's day—the waters fairly dancing and sparkling in the brilliant sunshine, and the sails of many yachts and little boats winging



"THE NEEDLES," RESIDENCE OF GEORGE B. SHATTUCK, M. D.



GILKEY'S LIGHT

their way out for a day's pleasure, or seeming to strain at their moorings as if impatient to show what they too are capable of. In vivid contrast to all this coloring of sea and sky and sail, is the deep velvet green of hundreds of fir trees, so silent and strong and true, ever seeming to murmur:

"The Sea washes away the cares of Men."

The homes of the natives of Islesboro—who are mostly seafaring people—are small white houses with green blinds each set in its bit of garden, trimly fenced about. There is something lonely and pathetic about the homes of seamen, for they are built facing the open ocean as if to keep watch by day and night for the loved ones who so often sail away—never to return. An atmosphere of patient waiting seems to envelop even the old-fashioned rosebush which is invariably planted by the doors of all these cottages.

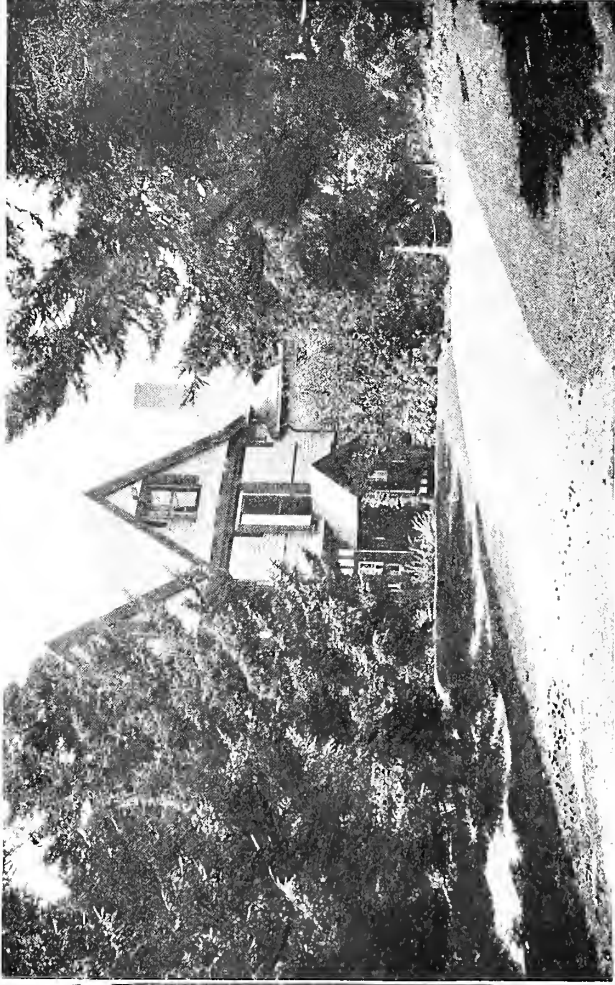
The word "Islesboro," conjures up to those who have been there two vivid impressions of its unrivaled scenery



RESIDENCE OF HENRY S. HOWE, ESQ.



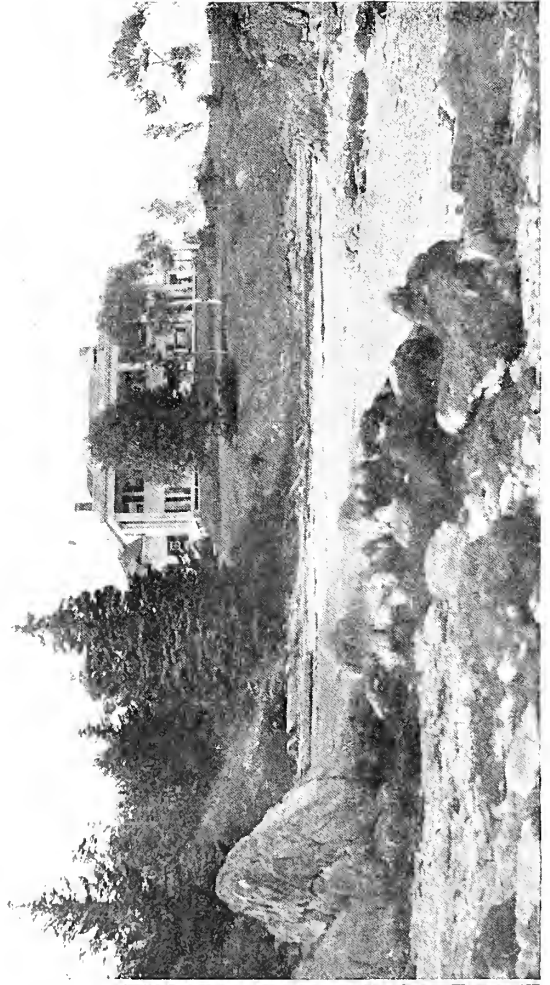
"EAST AND WEST," RESIDENCE OF CHARLES PLATT, ESQ.



"INNWOOD," RESIDENCE OF ALEXANDER W. BIDDLE, M. D.



MR. ALLAN'S PERGOLA



"FAMES FIELD," RESIDENCE OF GEORGE BIRD, ESQ.

Islesboro

—one, a typical Islesboro day in coloring—strong blues and greens, picked out by the very white sails, the harbor, alive with boats of every size and kind; steam yachts, white and black, giving a solidity of background to the fluttering, bird-like sails of the smaller craft. Very blue is the sky, with a few soft white clouds along the line of the still bluer Camden Hills. The water is the color of an uncut sapphire, with deeper tones here and there, where the fresh breeze from the west is beginning to ruffle its glass-like surface. As a contrast to this dazzling blue and white is the intense yet infinitely soft green of the fir trees

which cover the islands. The air is like champagne, making one glad with the joy of living. But last in our minds is the sunset hour! One grows

strangely silent at the thought of all its glory of sky and sea.

Above, the pale blue melting into the faintest of green—which in its turn changes to vivid golden and orange, making the hills stand out sharply in their beautiful violet covering.

Every atom of loveliness is reflected in the sea, and the great sails on the schooners

by the lighthouse, look like the wings of tired birds, drooping lower and lower, to rest, secure in the protection of the light, and awaiting the dawn.



THE DREXEL WOODS



“HOLT FLEET,” RESIDENCE OF DAVID SCULI, ESQ.

Quaint Houses of the South

"WYE"

By EDITH DABNEY

IT is only in these early hours of a new century that latter day Americans have begun to realize the beauty and importance of vast landed estates comparable with those of the Colonies, and it is gratifying to know that a craze is rapidly growing for the possession of country places that may rival in size and magnificence the great plantations of olden days. Unfortunately there are few of these plantations left, and still fewer in the possession of descendants of the original owners, but "Wye," the home for generations of the Maryland Lloyds, furnishes, perhaps, as good an example of the purely simple art of our forefathers as America affords.

On the Eastern Shore of Maryland, and situated on the river of that name, "Wye House" commands from the rear a superb view of land and water, while far beyond one's vision, lie the thousands of acres granted to Edward Lloyd by King James II. in 1649. Eight generations have known this beautiful old homestead, nearly three centuries have come and gone, yet to-day the old-fashioned, Colonial aspect

is still retained in both house and grounds. True it is that the methods used to secure such results must have been both tiring and costly owing to the vastness and wildness of the surroundings, and let it now be said that no attempt to reproduce such effects should be made on any but the large, substantial scale of bygone days.

On first viewing the spacious grounds of the "Wye" estate, one experiences a feeling of delightful restfulness which changes to keen appreciation as, step by step, new examples of the gardeners' art or foresters' craft, gradually give themselves to the eyes of the initiated. Perhaps it is the air of vast, beautiful space that is the secret, the key-note, of this effect of comfortable age. The first owner of "Wye" realized and attained it by laying off for his entrance nearly a square half mile through the center of which ran the roadway, shaded and outlined by towering oaks and lindens, the whole being thickly turfed. Just in front of the mansion the driveway branches to both right and left, affording easy entrance and



THE HOUSE FROM THE SIDE SHOWING THE SPACIOUS LAWN



THE GARDEN WITH ITS FAMOUS LILAC HEDGES

exit around the well mown circle in the center of which the old sun-dial still marks the hour of the day. The miniature park of scarce an acre lies on the left in close proximity to the lawn from which it is separated only by great hedges of pink althea and purple lilac fully thirty feet tall. This tiny bit of woodland with its pines and oaks, maples and sycamores, has been left carefully careless as Nature meant it should be. Still more to the left are the old slave quarters, but a few cabins left; then on the right the lawn sweeps majestically into a meadow, at the foot of which runs the river.

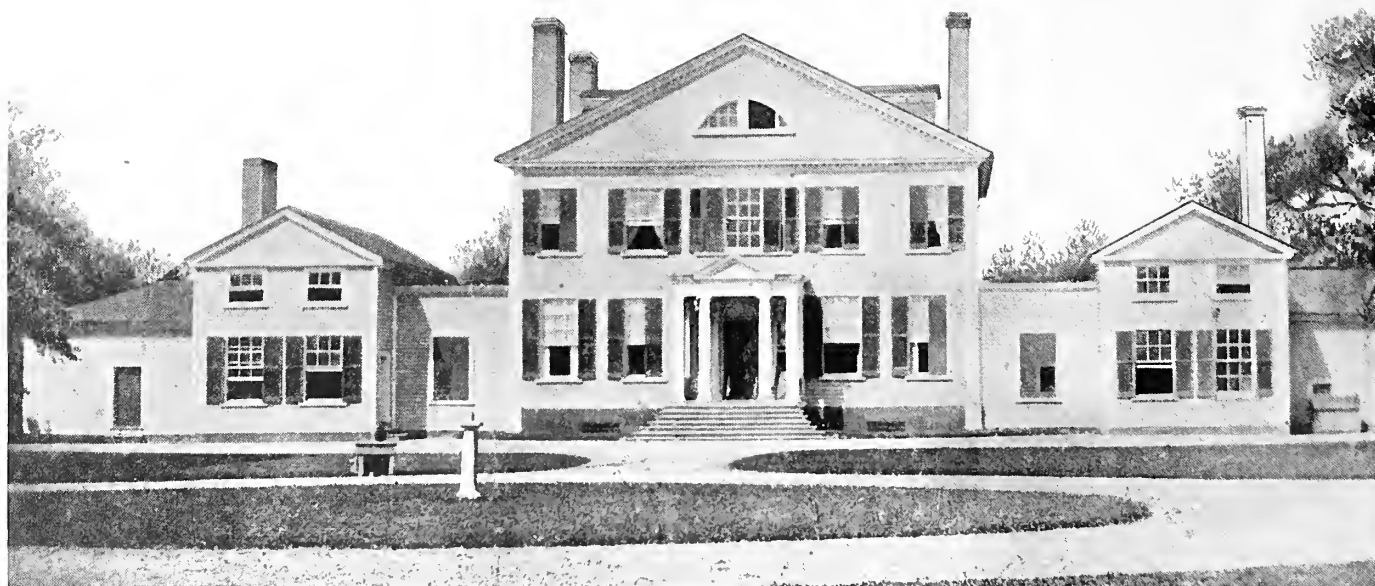
The house is essentially Colonial, large and harmonious in every detail, and the massive building with its flanking of one story wings bespeaks the days of long ago. Following the Colonial lines the rooms are large and high ceiled, and the charming manner in which they all open into the hall which runs the width of the house, gives an air of breadth and light not found in many houses in America. The salon with its old portraits and mahogany, the dining-room with the silver and glass of three centuries, give evidence of luxury which in olden times must have been envied by many, rivaled by but few.

Both hall and salon open out on the pillared rear piazza from the foot of which runs the garden which is the *chef-d'œuvre*, the *pièce de résistance*, of this charming old place, and who would scorn to profit

by the teachings of the “Wye” colonist? A stretch of thickest, softest turf nearly three hundred feet square, framed in by hedged walks of rarest loveliness, forms the center of the garden which, beginning at the foot of the piazza ends at the old, ivy covered stucco greenhouse. Neither trees, nor flowers, nor shrubs disturb the unbroken repose of this velvet greensward.

Running parallel with it on either side are the narrow walks between hedges of mingled althea and lilac and the pure, white petaled syringa, shedding a wealth of white and purple glory when the first May blossoms come. These hedges reach the remarkable height of twenty-five feet, forming with their interweaving branches, veritable pleached alleys so seldom seen in America. Their same compact appearance is kept year after year by virtue of the careful pruning and training they undergo each spring and fall; no unnecessary new slips are allowed to sap the life from parent stems. The hedge thins out, only to be thickened by sister shrubs, so as year follows year, and century climbs over century, the delightful effect for which the seventeenth century artist struggled remains the same.

To the left of the garden center are the conventional vineyards and orchards, while on the right, nestling within a few feet of the mansion, lie the quaint, old-fashioned flower beds, treasuring to-day



THE FRONT OF THE HOUSE SHOWING WINGS AND OLD SUN-DIAL

the simple blossoms first planted æons ago. This flower garden forms an irregular circle outlined by a thick box border; the beds, some round, some oblong, and none claiming more than a few square feet, are grouped closely and carelessly together, each walled in by miniature hedges of square topped box scarce fifteen inches high. In and out among them one may wander, appreciating in place of angles a charmingly artistic lack of formality. No new flowers ever supplant the modest old ones, and each bed knows always just one kind; in this may grow only vari-colored verbenas, and in that the golden marigold blooms triumphant. Then come meek gillyflowers or scarlet poppies, pink sweet-william and blue eyed larkspur; inquisitive heartsease or stiff wallflowers, gorgeous hollyhocks and shrinking lavender; columbines, phlox and meadowsweet. And to itself, in one corner is the sheltered spot where lilies-of-the-valley and daffodils thrive and narcissus and violets reign supreme. The effect is that of a huge bouquet, with green box dividing bright color from color.

And far from the least interesting feature of "Wye" is the old graveyard which runs across the foot of the garden, the most remarkable of all family burying grounds in Maryland, in fact without its equal in the country. In proportion it has the appearance of an English village cemetery, being surrounded by a heavy, high brick wall, partly overhung with ivy, and still fairly well preserved. The tombs placed there show many and well known armorial bearings, and queer old epitaphs, some

scarcely to be deciphered. A particularly striking fact is that six of them bear the name of Edward Lloyd, showing the number of generations of that name that have been buried from "Wye House."

It is easy to see and appreciate an effect, though more often difficult to understand the cause, and many will ask, or have wondered how it is that in this age of seething hurry and restless change, an estate the size and importance of "Wye" still retains the charming aspect, of which the dominant motif seems to be the peaceful solidity of age. Perhaps it is that the strictly modern is used only so far as it may help, not being allowed to hinder, and doubtless the effect of comfortable age has been secured and is maintained by the present Colonel Lloyd and his predecessors having worked in accord and harmony along the lines of the ancestor favored by James II.

While kept in faultless repair, the house externally has suffered no additions or so called improvements. The grounds are to-day as they were two centuries ago; nothing has been touched to the detriment of old-time grandeur, and this superb estate with its vast lawns, great trees and old flowers, serves as a model par excellence for all that is truly Colonial.

The rare perfection of the landscape gardening, the space, the ease of everything, must shame the modern cramped up palaces, and cause just pride to the owner, for, from a view-point of beauty and sentiment, of history and romance, "Wye House" stands proudly first and foremost among the wonderful old places left to tell the tale of what life used to be.

The Small House Which is Good

Mr. H. R. Gummey's House

GEO. T. PEARSON, *Architect*

THIS house, built in Germantown, Philadelphia, shows the successful results attending the effort to enclose within a pure Colonial treatment of exterior, a small house of moderate cost, possessing not only the modern and essential conveniences, but maintaining at the same time throughout the interior the key-note sounded by the outward design.

The exterior walls are of brick, white pebble-dashed above a stone base of coursed ashlar. The roof is covered with green slate.

The front entrance is reached by ascending from either side to a central platform, by stone steps having a light iron railing, with the old style openwork posts and brass knobs. The doorway is of characteristic Colonial simplicity of detail, with pilasters on either side supporting the usual entablature, all of course, painted white. The door is of mahogany and the transom is of the fan pattern. The green blinds or shutters and the small lights of glass in the upper sash of the windows, the dormers, the middle one with the "bonnet top" finish, the cornice, and the quaint truncation of the gambrel roof, all tend to emphasize the great simplicity of the design.

The interior finish throughout follows the Colonial detail and is mostly of painted wood.

The arrangement is simple and opens up in a very delightful way. The entrance hall, with the library on the right and reception-room on the left, leads to the stairway hall at the rear and has an elliptical arch separating it from the stairway hall. From the latter, entrance to the dining-room and service rooms is effected.

From the dining-room as well as from the library French windows lead to a spacious veranda at the side of the house.

The dining-room has china closets in two of the corners with glass doors and the "bonnet top" finish over same. The mantels throughout the house are of refined treatment and are painted white, the same as all other wood finish.

The stairway has a white painted balustrade with mahogany hand-rail and mahogany treads and risers.

The second floor as planned was to meet special needs and large rooms are the result. The third story contains three good rooms and a large linen closet, besides good storage space. The floors on first story are finished in hardwood and covered with Oriental rugs. The furnishings throughout are in good taste and much old mahogany carries out the scheme of the architect's design.

The Williams Residence

E. G. W. DIETRICH, *Architect*

THE house of Mr. John Williams near Hartford, Conn., is most favorably situated on the banks of the Connecticut river at the junction of two streets, facing the end of a fine wide avenue, which is the main approach to the house. At one side of the house is a large garden planted with shrubs and old-fashioned flowers, which with the trees at the rear, makes a good setting for the house, in the exterior of which the architect has secured a certain rustic effect by the use of field-stones and shingles.

The stonework is laid up in cement mortar. The moss and lichens covering them have been carefully preserved and the variegated coloring caused by long exposure to the elements is heightened by the wide deep joints from which the mortar has been raked out, producing delightful shadow effects. The shingles on the walls and gables are of white cedar treated with bleaching oil, producing a beautiful silver gray tone. The roof shingles are stained a moss green and all exterior trim is painted a light shade of cream.

The house has a length of fifty-nine feet and a depth of thirty-two feet, exclusive of the porch. The ceilings of both stories are nine feet high.

All interior finish is of cypress painted cream white except the dining-room which is stained a dark brown and rubbed down to a velvet finish.

The hall has a paneled wainscoting five feet high. The moulded wainscot cap, the hand-rail and newel posts are of mahogany. The window on the stairway is filled with leaded glass in pale green shades.

The fireplaces are of generous dimensions faced with tile and framed with mantels of Colonial design.

The kitchen department is very complete and none of the modern conveniences for the comfort of the housewife have been overlooked.

The second floor has four large bedrooms with ample and well arranged closets and hot and cold water in each room. A modern bath-room with every convenience is placed for easy access from all rooms.

The exposure of the several rooms has governed the scheme of decoration for each with particular appropriateness. Open fireplaces, which are the best ventilators, are provided in the bedrooms.

The studio has a high ceiling extending up to the peak of the roof with large windows letting in a flood of northern light, and a large fireplace faced with field-stone makes of this a cheerful workroom.

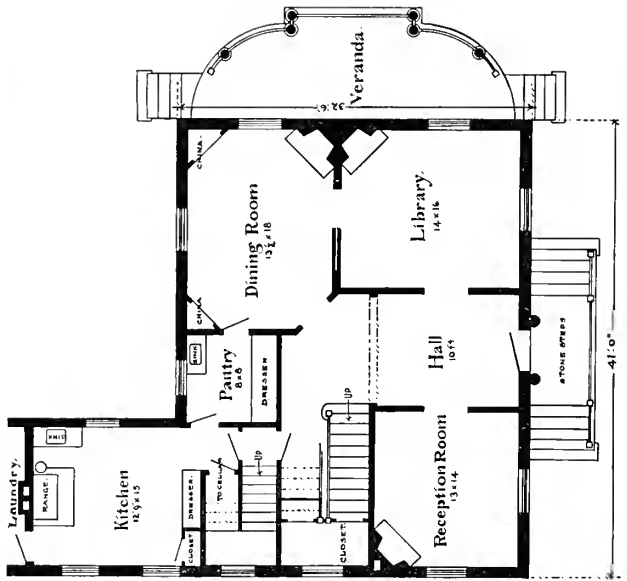
All floors throughout the house are hard pine finished in wax. In planning, special attention has been paid to wall space for the best placing of the furniture and pictures.



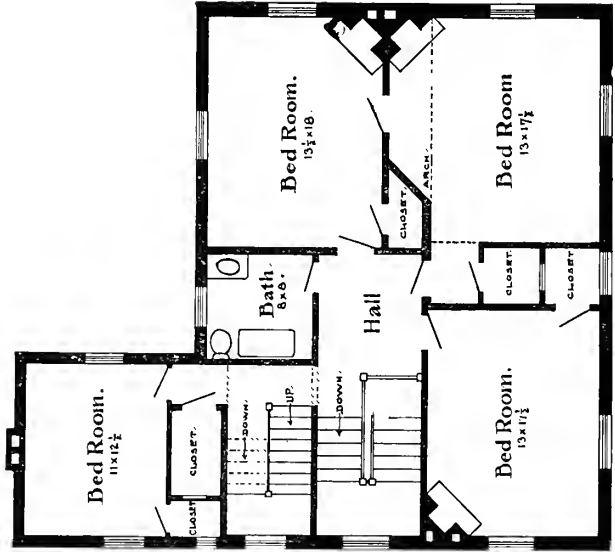
The Entrance Front



The Hall



First Floor Plan



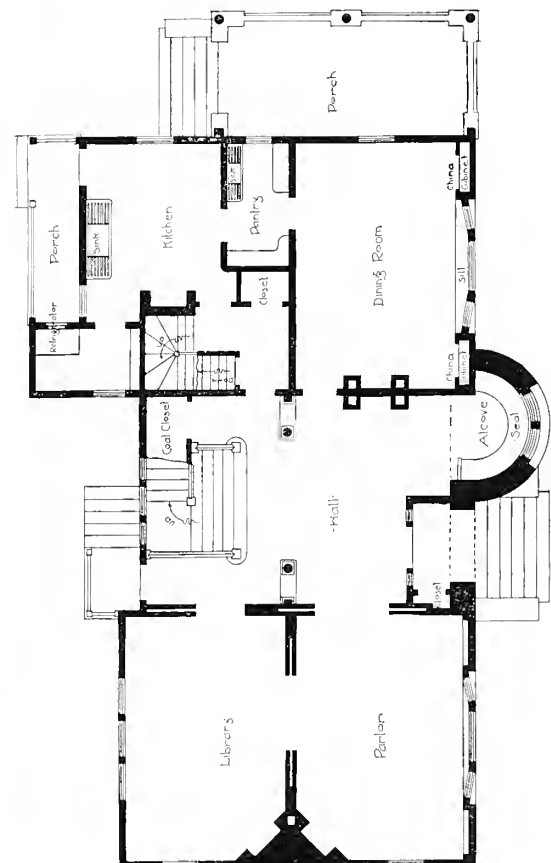
Second Floor Plan

MR. H. R. GUMMEY'S HOUSE, GERMANTOWN, PHILADELPHIA

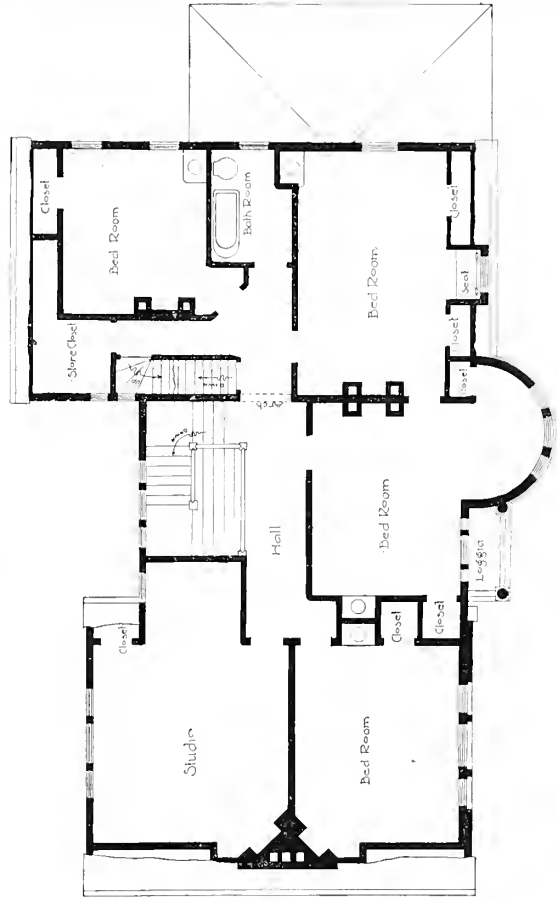
The Small House Which is Good



The House and the Garden



First Floor Plan



Second Floor Plan

THE WILLIAMS RESIDENCE, HARTFORD, CONNECTICUT

American Country Clubs

III. THE PHILADELPHIA COUNTRY CLUB

BY MABEL TUKE PRIESTMAN

ARRIVING at the little station of Bala some six miles from Philadelphia, we find ourselves still quite a walk from the Philadelphia Country Club, but this need not deter the visitor, as carriages belonging to the club meet every train. The drive is full of interest as the surrounding country is very beautiful. The road gradually winds up the hill until it reaches the highest elevation of Fairmount Park upon which this picturesque club is situated. Before climbing the last hill the polo grounds can be seen stretching away on the right. On reaching the top of the hill, beautiful vistas are gradually unfolded. The grounds are carefully and tastefully laid out, the gnarled old fruit trees forming a striking feature of the beautifully kept lawns and drives, sloping away from the front of the club house. The scent of roses is wafted across from the quaint old flower garden, gay with a succession of old-world flowers and divided by box edges. Continuing the drive, we come to a long, low structure built in

Colonial style. Its yellow pebble-dashed walls and white woodwork forming a beautiful contrast to the green of the surrounding trees.

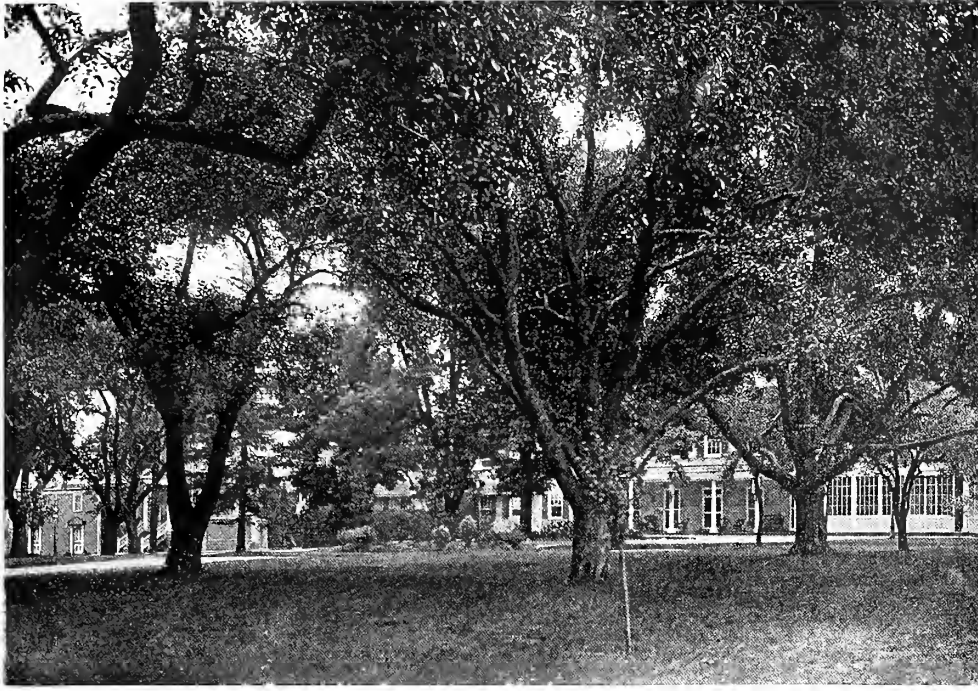
The interests of the club are all centered in this main club house. On entering, we notice the service quarters on the left, and the reception-room on the right, its soft green walls, and ivory woodwork making a pleasant contrast to the handsome mahogany furniture. A well designed fireplace adds dignity to the room, while the walls are covered with engravings suggestive of the sports of club life.

A little writing-room with dainty appointments, adjoins the reception-room. The latter has two doorways opening into the hall. Coming out of the other doorway we find ourselves in the attractive hall. The hallway has a distinctly Southern Colonial feature with large doors opening directly through it, so familiar to the students of Southern architecture, and so necessary in that climate to insure a cool house. On the right of the staircase is the entrance to the



THE CLUB HOUSE

The Philadelphia Country Club



THE LAWN IN FRONT OF THE CLUB HOUSE

dining-room, an attractive room with terra-cotta walls and ivory woodwork. Folding doors divide it from the service quarters. Usually one door is kept closed while a screen is placed in front of the open space. It is furnished in Flemish oak. The details of the mantelpiece cornice and trim of the doors are beautiful examples of wood-carving.

The tap-room is very decorative with its beautiful bay window. The latest improvement to the club is the remodeling of this room, which adjoins the dining-room. The large doorway has had a swing door inserted with a transparency of simple leaded glass. The beamed ceiling and rough hewn stone fireplace greatly add to its attractive appearance. The bay window is the feature of the room, almost filling one end, and flanked on either side by high back seats continuing the line of the window seat.

Beyond is the card-room replete in every particular. The men's dressing-rooms and squash tennis courts are reached by a separate entrance; they extend to the extreme end of the building.

Most of the second floor is given up to sleeping apartments, which are charmingly furnished, and are always occupied in the summer months by the many members

who enjoy living at the club while their families are from home. There are several dressing-rooms for the ladies, amply provided with lockers, and every convenience. These are situated above the reception-room, while the sleeping-rooms are in the center of the building.

The service of the club is excellent and the cuisine all that could be desired. The meals are served à la carte from six in the morning until 10.30 P. M., either in the dining-room or on the covered piazzas. These are glassed in during the winter and heated, so there is always ample provision for the serving of meals. The handsome rugs and groups of rubber

plants add not a little to the attractiveness of this informal dining-room. In summer a cool breeze can always be obtained at this corner of the piazza, which is flanked by rubber plants, giving it almost a tropical appearance. From here polo and games of tennis can be watched, and an extensive view of the surrounding country is obtained behind the tennis courts; the beautiful trees of Fairmount Park forming a fitting background to the players.

The lawns leading to the piazzas are beautifully kept, and here the young folk play happily within call



THE CLUB HOUSE FROM THE REAR

House and Garden



THE HALL.



THE DINING-ROOM

The Philadelphia Country Club



THE TAP-ROOM

of their elders who may be taking advantage of the cool piazza. A dear little boy shooting his bow and arrow was darting in and out of the trees in charming unconsciousness while the photographs were being taken. Another time he approached with his white woolly bear in his arms, requesting that the bear might have its picture taken.

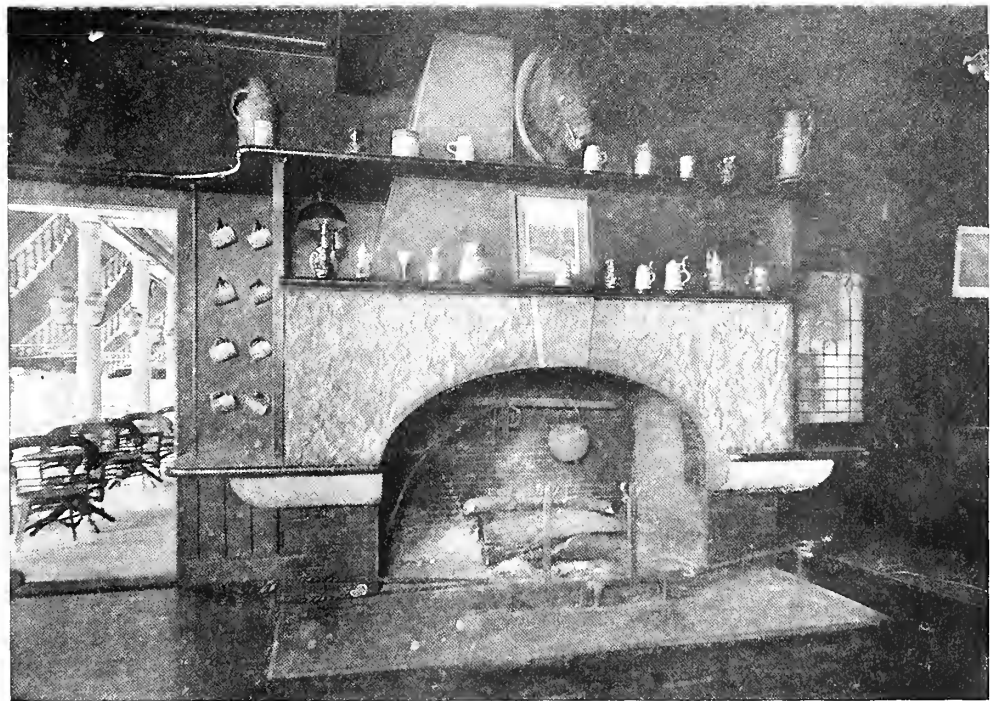
Situated at the end of the house are splendidly equipped stables where ample garage accommodation can also be obtained; riding, driving and automobiling being among the distinctive features of the Philadelphia Country Club, as well as the game of polo for which it is celebrated.

After passing the stables our steps are naturally directed to the golf grounds, the main seat of interest of the Philadelphia Country Club. Crossing the lawns we find a picturesque caddy house painted bright green, with yellow trim. Rapidly walking down the hill may be seen a steady stream of golf enthusiasts, wending their way to the golf grounds.

The Philadelphia Country Club is known as the "parent" of the golfing organizations around Philadelphia, and was founded in 1890. Golf was played with indifferent success until 1893 when the golf fever was caught,

and the members began to enter into the sport with great enthusiasm. How many to-day, remember the early days of golf or the first game played in Philadelphia, when one of the members laid out the first golf ground with improvised holes, lined with empty cans, which had contained French peas. He had previously sent to England for clubs and balls as none were available on this side. The game was dubbed poor croquet and the idea that there was any sport in the game pooh-poohed, and few anticipated that golf was destined to become one of America's most absorbing sports.

To show the change of feeling in this matter, at the time that golf was first started some serious minded people wrote to the newspapers complaining that there were a "lot of lunatics at large in the neighborhood of Bala and Fairmount Park chasing spit balls through acre lots." This opinion could hardly be wondered at when the members themselves were making even more severe comments when the game was being started. To-day the club is considered a highly successful organization. The old nine hole course was played over the polo grounds and took in a



A WELL-PLANNED MANTEL

House and Garden

portion of the Fairmount Park property. The present course has the reputation of being the most beautifully kept one in Philadelphia, in spite of its many natural difficulties, owing to the nature of the soil, and the difficulty of access to the holes. The putting greens have obtained in the last few years a high reputation for trueness and general excellence of condition. There are two leveling holes in the present eighteen hole course. The new hazards have been placed to make a player go straight, and cross some kind of difficulty in almost every instance, and in due time these hazards will be judiciously increased.

The most interesting of the holes are number 9 and number 11 of the longer ones, while number 5 and number 12 possess the necessary qualifications, that render short holes valuable. The total length of the course is 5670 yards, which was laid out by George W. Fowle, Louis A. Biddle and E. K. Bisham. The best amateur record was 77, made by H. B. MacFarland, as follows:

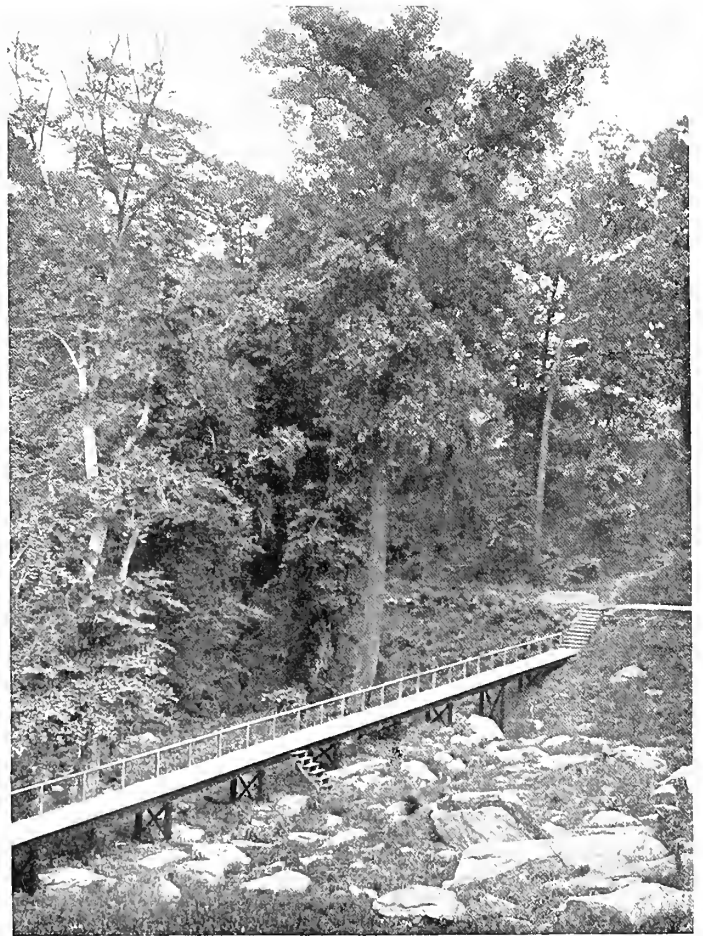
Out—6	5	3	4	3	4	4	4	6=39
In —5	5	4	3	4	5	5	4	3=38=77

The best woman's record was 97, made by Beatrix Hoyt, as follows:

Out—6	9	5	5	4	5	6	6	6=52
In —6	7	5	4	5	4	5	5	4=45=97

The approach to the golf course is over a ravine situated in the most picturesque parts of the grounds. Resting a while on the bridge, the trickling sound of the brook and the singing of the birds make it hard to realize how near this beautiful club is to the city.

The officers consist of the president, vice-president,



THE BRIDGE OVER THE RAVINE

treasurer, and secretary. The committees of the board of governors consist of a golf committee, and an associate committee. The Philadelphia Country Club is enjoyed not only by the men, but equally by the ladies and juniors. The ladies of the immediate family of a member may enjoy the privileges of the club without extra dues whether accompanied by the member or not. This seems to be the tendency to-day in all prominent country club organizations in the United States. The family groups are more numerous. The juniors are unconsciously filled with devotion to the club, and from their ranks are recruited loyal and active members. This club is really an all-the-year-round country club, to which fact it partly owes its importance as well as being the center of recreation for the neighborhood in which it is located.



THE GARDEN

How They Furnish Town and Country Houses in France

BY MARION SANDERSON NALL

THROUGH several periods France led the world in the production of beautiful effects, architecturally and decoratively. Nothing has since arisen to surpass or even take the place of the exquisite decoration and furnishing of the time of the Louises. The delicate embossments and traceries of gold, and rarely exquisite color combinations in wreaths and bow knots of those periods were followed by the simpler and less ornate treatment of interiors in the time of the Empire.

That to-day no special note is shown or no unusual or original furnishings found in the home of the Frenchman of average means is somewhat surprising. Many French people now occupy apartments, although the description which is here given of the setting and mode of life of the present time applies equally whether the residence be in an apartment or the town house.

On entering the usual French apartment on any other than the "day at home," one is impressed with the feeling that it is not lived in, so to speak. The American uses every bit of his home all the time, but this is not so in the French home except on the reception day. On other days the door is opened to your ring only a small part of the way, while the servant treats you rather as an intruder, showing you into a *petit salon*, the *grand salon* door being closed, curtains drawn and linen covers on the furniture. The *petit salon* is used as the intimate sitting-room and though there are big easy chairs, after the manner of the English, there is seldom a sense of coziness about it. Guests are sometimes shown into the bedroom, the French using their bedrooms often to receive intimate friends, sometimes in the dining-room, but the *grand salon* never, except on formal occasions.

On the "day at home" everything is uncovered, and one finds displayed a certain refinement of taste in the paneled walls of brocades of plain colors, the white woodwork often decorated with delicate gilt mouldings of Louis XV. or XVI. periods, the doors with square panels framed in the white wood and a sash curtain of lace and silk.

The windows are conventionally draped with heavy lined curtains matching in fabric and color the paneled walls. These are drawn close at night seldom allowing a ray of light to escape "to cheer the passer-by," as an American once remarked. The windows always open in and are generally draped

with what is called *vitrage*, a more or less elaborate design of fillet or *appliqué* lace and linen, lying close to the window-pane.

The floors are thickly carpeted with a solid color, reseda green usually prevailing; rugs also are sometimes seen. It used to be the custom to have one large rug extending within two feet of the wall, but more frequently now the carpet entirely covering the floor is used. There are but few paintings on the walls, but these are generally good.

The hostess receives the caller into a circle of friends seated about the fire, the chairs are not cozily drawn up in an intimate way, but conventionally placed, a sofa on one side and two or three chairs opposite, one or two at the end to form a square. One feels the fire is built but once a week, the visits made but once a year, a few formalities are exchanged, family health inquired for, then the visitor bows her good-byes to leave room for the newcomer within the formal circle.

The usual clock and candelabra adorn the mantel, generally of a good Empire or Louis XV. design. A good bust on a *console* stands between two windows, there are few ornaments and few flowers. The French do not, according to American or English ideas, understand the arrangement of flowers; they generally put all they have into one vase, massed tightly together and pushed in without thought of beauty or arrangement, sometimes they are even artificial.

The furniture is more often of the Louis XV. style, gilt or white frames and modern brocades of ancient design; there is always the *chaise longue*, the *bergère* with padded cushion, other smaller chairs and the inevitable small caned bottom gilt chair.

The *petit salon* always connects with the *grand salon*; its walls are often covered from top to bottom with pictures, frequently good old paintings, woodcuts and etchings.

The dining-room walls are generally of white or ivory enameled wood with panels of brocade of some kind, though many of the houses still retain the high wainscoting of dark wood and a deep red or green paper with the most popular design, the fleur-de-lis in strong yellow or gilt above the wainscoting. This mode of decoration will be found in all the less modern apartments to-day. The wood is never ordinary as it would be in a similar apartment in America, or perhaps I should say in New York.

The furniture generally consists of a side-board, table, chairs and a *decaupoir*, a small side table upon which the meat is supposed to be carved by the butler before serving it, when it is not done in the kitchen, as meat is never served from the table in France. The table itself is often of carved oak, but in dining-rooms where the English influence has been felt the modern Chippendale of maple or mahogany is much used. Candles or lamps are seldom used on the ordinary French dining-table, but there is a drop light with candles surrounding it, giving a very hard and unbecoming light to those seated about the table. I must here add that in my opinion the French have not yet solved the problem of lighting a room or dining-table, so that people and things appear to advantage, a most important factor in interior decoration, nor do the French approve of decorating the dining-table very much. One will often find only a *chaufferette* in the middle of the table. With people of taste this is often of old silver or bronze of good design. It used to be customary to place the viands on the *chaufferette* after they had once been passed, to keep them warm for a second helping, but I believe this is rather *bourgeois* now and out of date and the *chaufferette* has become merely an object of decoration. Bonbons, cakes and fruit are placed on the four corners of the table on *compotiers*,—low porcelain stands,—the absence of silver on the French table being conspicuous. In place of the *chaufferette* a basket of flowers stiffly arranged by a florist is sometimes placed on a mirror in the center of the table. The almost unfailing excellency of the food, however, makes up for any deficiency in charm of table decoration.

The bedroom is rarely without the canopied or the Empire bed; the crucifix at the head, the table beside it with the candlestick, the heavy window curtains to draw at night. One never sees a pillow on a French bed in the daytime; there is a bolster which is rolled into a cover forming part of a spread which covers the entire bed, generally made of the same material as the canopy and window curtains.

Everything seems put away the moment it is taken off, nothing is individual or characteristic of the

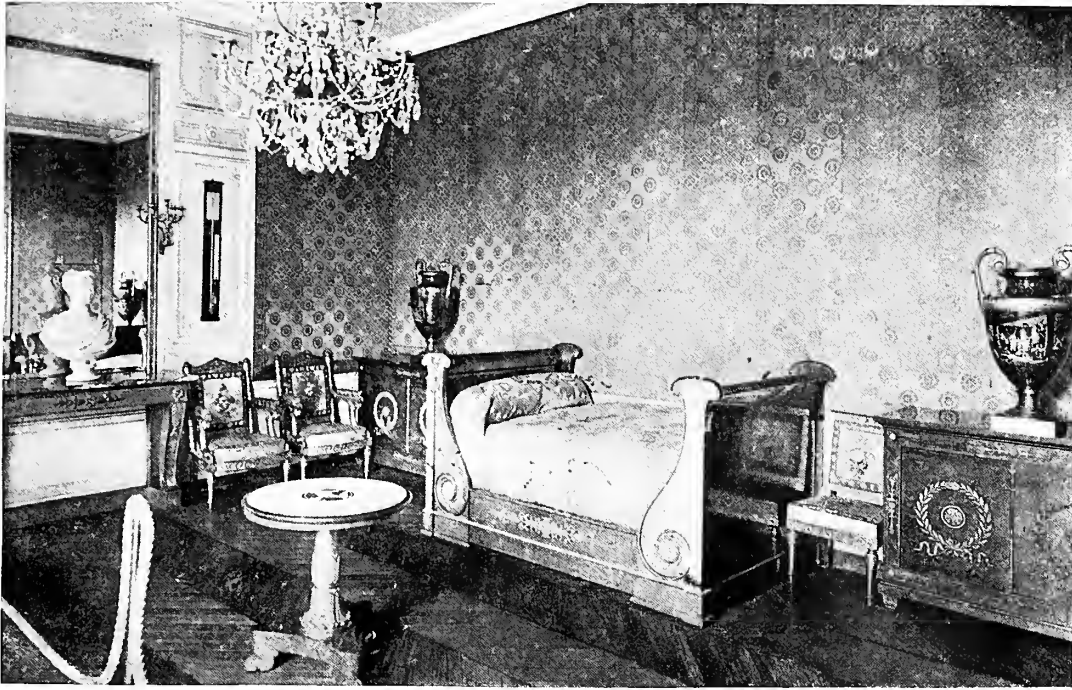


“THE USUAL CLOCK AND CANDELABRA ADORN THE MANTEL”



PERFECT EXAMPLE OF LOUIS XV. WALL TREATMENT

How They Furnish Town and Country Houses in France



THE CONSOLE WITH BUST SHOWN IN THIS BEDROOM OF NAPOLEON IS THE KIND
USUALLY SEEN IN THE GRAND SALON



CHARMING EXAMPLE OF DIRECTOIRE MANTEL, ETC.

occupant, the same room can be seen in any furnishing shop window of good repute, no feminine touch, nothing that denotes the inner life of its inhabitant.

The English and American influence is being very much felt in Paris apartments, at present; the circle around the fire is broken in many homes, and groups are formed about the room; the English tea-table has also been introduced and is taking the place of the dry biscuit and glass of sherry, and there is less of the

feeling of stiffness. The apartment here described is that of the average French couple just starting in life; it has been furnished for them, just as their marriage has been made for them, and the individual touch is wanting; they seem satisfied with things as they are planned and so it remains. It has all the necessities of life, but few of its luxuries; is all very correct, but denotes that the life of the owner is not one of the "home" but rather of the café and the Boulevard.

As compared in point of decoration and furnishing with the average home of the American, it is in some respects better, for there is nothing that shocks the eye; its simplicity is a point in its favor, but the American apartment is often more interesting, for it is generally an expression of the individual. A happy combination is the home of an American living in Paris.

Much can be said of the delight of the country home in France. The quaintness and beauty of the houses themselves often is largely due to the perfect way in which they fit into the picture; in other words, their harmony, in color and form, with the surrounding country.

Most of the French country homes are inherited estates and full of a peculiar old-time charm. Here one finds the highly polished bare floors, perhaps a rug immediately in front of the fireplace, and (in the bedrooms) a small one at the bedside; chairs arranged against paneled walls, old family portraits or historical paintings, and big fireplaces; the heavy window curtains are used as they are in town, for the same desire to be closed in snug and dark at night exists in the country as well as the town home. The first duty

of the maid upon awakening one is to pull the heavy curtains apart and let the daylight in.

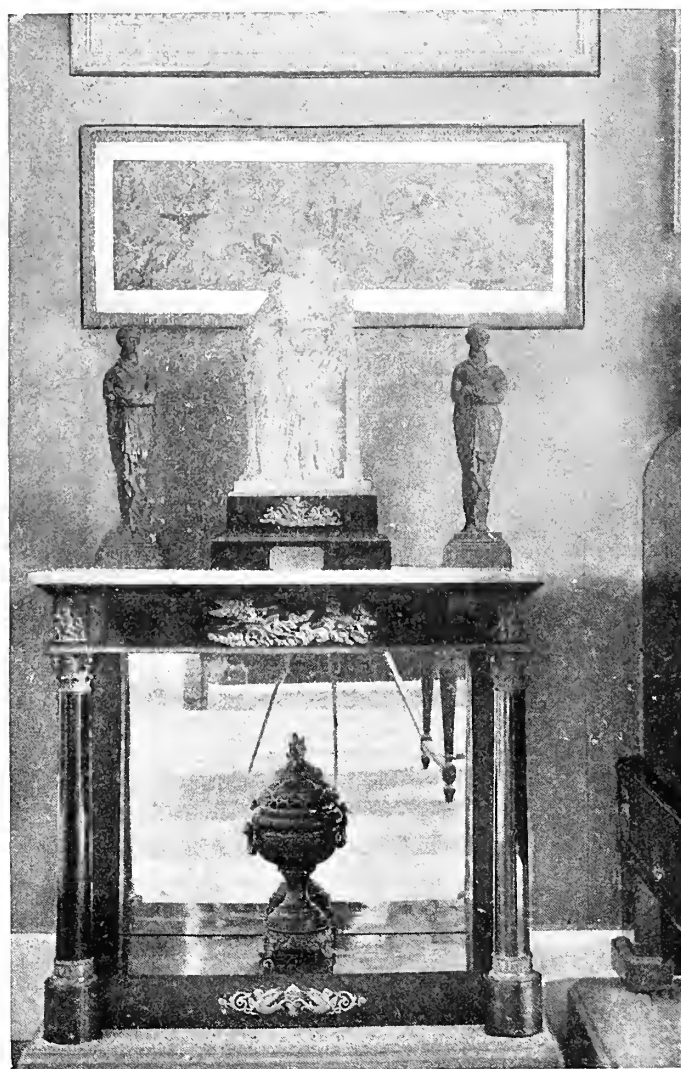
There is no attention paid to any particular style of furnishing in the French country home, outside of the drawing-room. The halls are severe, uncarpeted and cold; the dining-room, fitted with ordinary table and caned bottom chairs, perhaps a deer's head over the mantel, seems only a place in which to eat hurriedly and rush out again into the open air.

The heavily draped bed is seen in the country as well as in the town home; the hangings are sometimes replaced, however, by fresh muslin draperies, the crucifix always having its place at the head of the bed with the rosary and the twig of green representing the holy palm. The bed is high, soft and comfortable, with a clumsy eiderdown quilt and homespun sheets. A high step is required to get into these beds; this with a few chairs for convenience, not often for comfort, a carpet at the bedside and a *prie-dieu* form the furniture of the commonplace bedroom. There is an atmosphere of cleanliness, though at the same time pervaded by the old musty smell of dried roses and lavender, which is peculiar to these old country houses and convents in France. Here one realizes also the lack of real home feeling as in the town house. In the town it is the Boulevard and the café which attract, in the country the beautiful parks surrounding the chateaux, and at the seaside the beach. The rented homes at the seaside more generally show the English influence; chintz is used a great deal in both bedroom and sitting-room, and a combination that the French particularly delight in is a very ugly Turkey red cotton material combined with chintz. At the seaside the house is deserted for a huge tent, large enough to hold all the family; it is pitched on the beach early in the morning and the entire family, with work, book, spade and bucket spend whole days there; the tent is divided into rooms and is sometimes made quite attractive with decorations and comfortable chairs.

There are homes, and many in France, both in town and country, which differ from these average ones I have ventured to describe; particularly among the artists and literary people one finds many that are charming examples of consistent appointments, which evince exquisite taste by the beauty of their decoration.

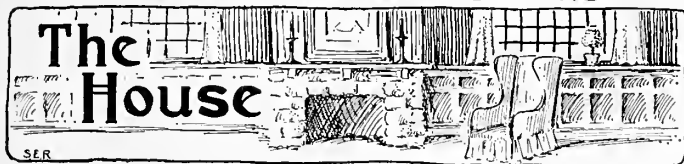


“ONE NEVER SEES A PILLOW ON A FRENCH BED IN THE DAYTIME”



CONSOLE AND ORNAMENTS, FRENCH DRAWING-ROOM

SUGGESTIONS FOR THE MONTH



Where the home is occupied all the year round certain changes in the furnishing should be made early in the summer to give the house a cool and inviting look. The heavy draperies and floor coverings can be removed, and where the floors are not finished, or of hardwood, matting substituted for the carpets, producing an airy and attractive appearance. Many housekeepers remove all draperies at doors and windows for the summer months, depending entirely upon the window shades for moderating the light, but where it is possible a much more home-like effect is kept in the house by substituting muslin or madras drapery for the heavier curtains. If over-draperies are to be used, these may be of glazed chintz, linen taffeta, cretonne, or any of the pretty cotton prints which can be purchased so cheaply. Where this same material is used also for the slip covers of furniture, the effect is excellent.

It is a mistake to feel that during the summer months, house plants are unnecessary decorative adjuncts. There is no time during the year when growing green things are more acceptable or more truly fill a decorative place indoors. Windows when possible should be carefully screened. Wire screens may be purchased very cheaply and are adjustable to almost any window. The dark green wire netting also serves to filter and soften the glare of sunlight and render the room more comfortable.

July is the month which most frequently finds the city house closed and left in the hands of the care-taker, or servants, and is therefore, an excellent time to have the plumbing inspected, the window enlarged, the door cut between the adjoining chambers, the new bath put in, or any improvements made which have long been planned.

It is a tremendous saving and comfort to the household generally when these improvements can be made in the absence of the family. Well planned and definitely decided upon, the execution of these can be left in the hands of a competent contractor. He should be consulted before deciding in what condition to leave the rooms. Often when only slight changes are to be made, it is quite unnecessary to remove all furniture, etc. Careful shrouding of it in the usual summer coverings will be all that is necessary. Rugs and floor coverings may go to a cleaner and remain during this time of renovation, together with the heavier draperies.

It is the custom in most well regulated, though often simple and modest homes for the housekeeper to have the house thoroughly gone over each season during the family's absence, or at the time that at least some of the summer trips are under way. When this is done annually, (if no alterations are to be made in the house), it becomes a matter of little time and expense to have all woodwork and floors touched up and done over. Where new paper is to be hung, this should be arranged for at the same time, that all may be in readiness for the winter season.

Mahogany furniture should be carefully covered during the heated months in the city. The "blue dust" which shows itself on all exposed pieces, is difficult to remove without refinishing the furniture. This applies equally to rosewood and other highly polished woods. Oil paintings which are not glassed should be covered with cheesecloth, if hung in an unused room, or should be boxed and glazed for the summer at least.

Where the floors are fully carpeted, a cool and attractive appearance may be given the room by covering them with heavy canvas; a few rugs may also be used effectively. Where it seems desirable to leave the heavy draperies at doors and windows, they may be covered with the same material as is used for the slip covers of the furniture.

Cultivate the asparagus bed and keep the grass from crowding it out. It should receive a liberal application of well rotted manure. Some authorities contend that salt is a good fertilizer to be applied at this season, but that is an open question and its use is not advised if there is any other fertilizer, known to be good, available.

The strawberry bed is now through bearing for the season. If it is more than three years old, it has practically run out and should be turned under by deep spading or plowing so that the sod will rot. The soil will then be ready for new plants in the early fall. A great many make new beds at this time. With favorable seasons, or if kept well watered artificially, the plants will attain sufficient growth to bear a profitable crop next year.

How about bare spots on the lawn? If there are any they will now show up in all their unsightliness and should either be raked over and seeded or sodded. If more food is needed, broadcast some fertilizer just before a rain. Nitrate of soda is good, and the proper proportion is about 100 pounds per acre. See to it that dandelions or other troublesome weeds are not allowed to go to seed on the lawn.

Look after the hybrid perpetual roses. The June blooming over, they should be cut back, cultivated and fertilized. By this process a more vigorous growth will be secured, and it is on this growth the gardener must depend for occasional blooms which follow the first blooming. If the bushes do not receive this treatment many of them will not bloom again during the entire season.

Tea roses will need attention at least every two weeks when all the old branches, which have developed their buds, should be clipped. As with the hybrid perpetuals, blooms can only be expected from new growths of the plant. It is essential that the plant be kept constantly developing and, consequently, in a healthy condition.

During this and next month the chrysanthemum plants must attain their full development, as plants, if satisfactory blooms are to be obtained. It is necessary that they be kept growing rapidly, and to secure this rapid growth keep the soil stirred and reasonably moist. A good fertilizer of fine bone-meal or liquid cow manure should be liberally applied. A few drops of ammonia water, well diluted, poured about the roots once a week or ten days, just at this time, will greatly stimulate the growth.

The shapeliness of the chrysanthemum plant should be watched, for of all plants an awkwardly shaped chrysanthemum is the worst. Pinch back the most robust branches to secure uniformity of growth. It may be necessary to sacrifice some of the most vigorous branches in order to secure the desired symmetry, but do it if needs doing—the sightliness of the plant will more than recompense any loss of blooms.

Campanula (Canterbury bells, bell flowers, slipperwood) is a genus comprising perennial, biennial and annual flowering plants.

(Continued on page 8, Advertising Section.)

THE EDITOR'S TALKS AND CORRESPONDENCE



The editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

IN planning the interior of the house the consideration of necessities and conveniences must, of course, take precedence. It will be found, however, that these may be installed in a way to form attractive and artistic features, of the home, and add in a very material measure toward the success of the completed house. The heating system, plumbing fixtures, standing woodwork, floors and their finish, mantels and fireplaces, with the tile for same and for bath-room, bath-room fixtures, the hardware, gas or electric fixtures, built-in furniture and the wall decoration or treatment must each be taken up in turn for consideration. Only the most approved sanitary plumbing fixtures should be installed, and the "roughing-in" should be done under the supervision of one who knows, if the building is outside the limit of official inspection. In determining upon the heating system to be used, either steam, or hot water circulation may be selected. The hot air system, while costing less to install, is more expensive to maintain if the same amount of heat is desired. Upon these two systems, plumbing and heating, depend largely the comfort and health of the occupants of the house. Therefore too much care cannot be given to the proper use of standard appliances and tried out systems. This does not necessarily mean undue expense, for in this day of progress installation, in either one of the above necessities may be secured at prices suiting the most modest purse. There are firms from whom very close estimates of approximate cost may be obtained before proceeding with the plan. This too may be said of hardwood floors, for here accurate figures are also possible, and when the sum set aside for the interior finish of the house will not permit of the use of these throughout, a soft wood may be used temporarily, and at a later date may be covered with the hardwood flooring. This may be secured three eighths of an inch thick. It is matched on sides and ends and cannot become loose in the floor. Complete instructions for laying and finishing this flooring may be obtained as well as careful estimates of cost.

Many feel that the use of the radiator in a room is incompatible with beauty, though hot water or steam heat seem a necessity in many localities. This question of rendering the radiator less objectionable has been given most careful consideration by some of the leading manufacturers, and they have met with a remarkable measure of success. Suggestions from architects, decorators and artists have been collected and are furnished free of charge to those contemplating installing either of the systems.

In this careful planning (on paper) of the interior, every point, architecturally and decoratively, should be considered separately and together. The character of the architectural detail evinced in the form, proportion and embellishment of the interior should be in complete harmony with the exterior of the house. This also should largely determine the selection of stain, enamel or other treatment for the standing woodwork. Sample panels of wood finished as desired may be secured from stain and varnish makers. While on the subject of the woodwork it is well to consider the

style of mantels to be used. In inexpensive houses the simplest form is desirable. This may show a leaning towards the Colonial if the interior is to be treated in the Colonial style, or if the Mission or Craftsmans style predominates a simple heavy wooden shelf supported by iron brackets against the brick or tile facing is often an excellent solving of this important question. There are, however, mantels manufactured to meet the needs, architecturally, of every style of room, and these can be purchased ready to be set up. This also may be said of stock doors, which can be bought ready to hang and suitable to certain styles of interiors. These are well made and of excellent design, and their use is a great saving of cost.

The next point to consider is the wall treatment. It is a well understood fact that the walls of the house are best left unpapered for the first year until the house has thoroughly settled. Since white walls, or even gray plaster, are difficult to make livable, a wall tint or color is suggested as the best solving of this point. There are now made absolutely sanitary wall finishes of this kind which can be purchased and applied at a very small cost. The range of colors is extremely good. One firm making a most satisfactory wall coating has recently added to the range of color which they can furnish, and it is possible to obtain a most beautiful effect by using these tints throughout. Where it seems desirable to vary the monotony of plain walls, paper friezes or the upper third of wall-paper may be used from picture rail to ceiling line or from plate rail to ceiling line. The ceiling tints should be as carefully considered as the tints for side walls, and all rooms opening into each other should be considered in conjunction and never separately. The color of the tile may either determine the selection of wall tint or this may be reversed. There should, however, be complete harmony here. Small samples of tiles may be secured upon request, and one can try these with the wood panel showing the color and finish desirable for the standing woodwork, and the samples of wall coating showing color of side walls and ceiling. In this way it is possible to place the entire scheme in evidence.

The next consideration is proper hardware and gas or electric fixtures to be used. These are quite as important to the completed beauty of the room as any other of the finishes mentioned. There are firms who make a specialty of supplying correct hardware for rooms of certain periods and character. These are not more expensive than others, and it is quite as easy to use the correct thing as unsuitable ones. The question of fixtures and lighting is one which requires careful study, as otherwise a successful room may be entirely marred by having the wrong fixtures used and a consequent failure in the proper diffusion of light.

It is purposed in the next paper to take the interior of a small house describing the finish and color of each room separately, the entrance hall, living-room, dining-room, kitchen and pantries, second floor chambers, baths and servants' room. Following this will appear detailed descriptions of houses ranging from eight to fifteen thousand dollars.

(Copyright 1907, by Margaret Greenleaf.)

SUGGESTIONS FOR CANDLE-SHADES

A young housekeeper writes: I furnished my dining-room according to suggestions you gave me last year. This has been very successful. The woodwork is of English oak, having a wainscot five feet high, finished by a plate rail. The wall above shows gray blue, bluish green foliage against a lighter ground. The effect is of tapestry. The door curtains are plain green velour and blue and green shot silk is used as over draperies at the case-ment windows. Next to glass I have hung ecru net curtains. I have only side lights in this room and desire to use candles for table lighting. Can you give suggestions of the kind of shades to use? I dislike the fluffy silk flower or tissue paper effects.



LAMP AND CANDLE-SHADES

Answer: I would suggest that you use candle-shades similar to the one shown in the picture here reproduced. These shades are extremely decorative, dignified and beautiful. They are hand-made and the work is exquisitely done. They are made from an ivory colored vellum paper which cannot be procured in this country. Sizes and prices are given below. I can furnish you with the address of the person from whom you can obtain these if you desire. This answer will also interest X. L. and B. of Boston and Albany.

Price of large hand-painted medallion shade for lamp, with frame, \$16.00.

Price of smaller size, with frame, \$10.00.

Price of Empire candle-shade with torch decoration, a set of four, with frame, \$10.00.

Price of candle-shades with garland decoration, four, \$8.00.

WALL FINISHES

Mrs. L. of Pittsburg writes: We are just finishing a house of good substantial build though it is not very costly. I have five rooms on the lower floor and am in doubt whether to paper the walls or have them finished in rough plaster and painted. I

have been told that the glue used in the wall tints is very unhealthy. Is this true? If you approve of the tints kindly suggest the proper shades to me. If you advise wall-paper will you be kind enough to tell me where I can get the proper kind. I feel that tinted walls throughout the house would be perhaps monotonous and might vary this by having some of the rooms papered. I may say that the house is of northern exposure; the dining-room is southwest; the parlor, however is northwest, and I wish to make this a livable room,—more of a living-room perhaps than a parlor. The hall is but eight feet wide and sixteen feet in length. How can I treat this to make it seem larger? It opens by a wide arch into the parlor.

Answer: Very artistic and attractive effects may be obtained in wall treatment by the use of a tint or plain color. There is a wall finish which is said to be absolutely sanitary. There is no glue whatever in its composition. The range of colors is large and many of them are very beautiful. Where one wishes to vary the monotony of all plain walls, friezes may be used most effectively or the ceilings in bedrooms may be covered with wall-paper extending to picture rail, the lower wall delicately tinted to harmonize. It is best to leave the walls unpapered for the first year or so after the house is built, as they are likely to settle to some extent. I would suggest that you treat your hall and living-room in the same color. A frieze could be used in the living-room to make it more distinctive. If you will send a rough draft of your floor plan to this Department a full color suggestion with samples will be sent you. Be sure and note the exposure of your house on the plan. For tinting, rough plaster is best.

WILLOW FURNITURE FOR CONSTANT USE

Mrs. A. B. asks: Can willow furniture be used all the year around in the living-room of a small house? I have gotten some very attractive chairs and have furnished them with loose cushions, according to your directions. These are covered with linen taffeta. This material shows a pattern of richly colored foliage and grapes, making the effect dark and rich. The room in which I am using them has yellow walls. It is a room of northern exposure. At present I have yellow dotted muslin curtains at the windows, but if I can use the furniture all winter will you be kind enough to suggest over draperies to hang at these windows and the proper kind of a door curtain. The floor has good Oriental rugs in mostly red, brown and green tones.

Answer: It will be entirely correct to use your willow furniture all the year around, particularly as the cushion covers are of a richly colored material. If you can obtain some of the same linen taffeta you could make attractive over draperies for your windows from this. Make your curtains perfectly straight, reaching to the sill and finished with a three inch hem. Run them on brass rods by a casing at the top without any heading. For door curtain select a shade of golden brown or yellow brown jute velour—something that harmonizes with the browns in your taffeta. The door curtain should also be made without a heading and run by a casing at the top on the rod. A brass rod is always acceptable for door curtains and should be set from 3 to 6 inches from the top of the door. In making door curtains great care should be taken that they come almost to the floor line. There should be less than one half inch escape. Under no circumstances should they touch the floor.

WILLOW FURNITURE FOR A COLLEGE MAN

College writes: Kindly supply me with the addresses of firms from whom I can obtain good willow furniture of the kind and style you would recommend. Also where can I obtain a lamp that would be in good taste on a college man's table in a room furnished in heavy dark oak except for the willow chairs. I wish to add that the walls are red and the rug has green, yellow and black in it. The woodwork is white. Somehow the combination

(Continued on page 8, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

A HEDGE FOR A ROADWAY

I want to plant a hedge on both sides of a roadway leading from my house to the street.

My neighbor has one of arbor-vitæ but the heavy snows in winter break it down and the dogs have made scratching holes in it, so I want something else. How about the privet?

W. T., Deerfield, Ill.

The winters in your section are too severe for a privet hedge. A winter like 1898-99 would be very liable to injure it severely.

The Japanese barberry, *Berberis Thunbergii*, would probably suit you better than anything else, provided the situation is one where the drainage is good and you have room enough to allow it to grow untrimmed. This shrub will in time grow about five feet high and six to eight broad, and one of its charms is its winter berries, which are abundantly produced on wood two or more years old. Cutting it back limits their number and also destroys the pleasing effect of the manner it disposes of its arching branches.

This shrub is hardy almost beyond question, is clothed with verdure early in the spring, and its fall coloring is unsurpassed. In the winter its pendulous branches are completely lined, on the under side with brilliantly colored coral berries furnishing food for the early spring birds. Do not plant nearer than four feet of your roadway.

CRAB-GRASS ON THE LAWN

I made a new lawn this spring and bought the best mixture of lawn grass seed I could obtain, still my lawn is full of crab-grass. Where can I buy seed that is pure?

E. C. O.

The chances are that there was no crab-grass seed in the mixture you bought. All the grasses grown for seed for lawn sowing ripen their seed and it is gathered before it is time for the crab-grass to even bloom, consequently no seed of it could be gathered.

In all probability the crab-grass is indigenous with you, or had gotten into your soil in some way and it is almost impossible to eradicate it.

PLANTS THAT WILL BLOOM IN THE SHADE

Please give me a list of plants that will bloom in a rather shady situation close to a ravine bank, which is densely wooded. The branches of the trees overhang the bed some, but the sun shines into it a few hours in the morning.

J. B. M.

For that portion under the drip of the trees, plant, one foot apart, in irregular groups the *Mertensia Virginica* (Blue Bells) and in between the groups and in between the plants set *Crocus Scillas* or any of the spring blooming bulbs. In the front of them use trilliums and hepaticas each in groups by themselves. All plants mentioned so far are permanent ones, blooming early and are not disturbed by the drip from the overhanging branches, and are benefited by the shade afforded by plants in front of them. In front, place some long spurred columbines and peonies, and

among them plant lilies, especially *Lilium speciosum* or *L. Canadensis*, which are more likely to remain than the exotic forms. The front may be planted with any of the following plants treated as annuals: pansies, balsams, snapdragons, petunias, bellis, Godetia, forget-me-nots, lobelias, and the flowering tobacco plants.

PLANTING OF TREES AND SHRUBS

I want to plant some trees and shrubs on my grounds and as there are no experts here I must depend upon myself. The only information at my command is an article that says, "Make the holes large enough." I am in a quandary as to what the author means as the statement is indefinite. Will you please state what size the holes should be?

SUBURBAN.

Much depends upon the condition of your soil. If it is naturally rich like the cornfields of Illinois or has been cultivated as a farm or garden, holes five feet in diameter for trees and four for shrubs, both two feet deep, should be opened up, the soil freely pulverized and returned to the holes. A little manure at the bottom and sides may be used.

If, however, the soil is hard, thin and poor, the holes should be six and five feet in diameter and two or more deep. The top six inches may be retained, mixed with manure and placed at the bottom of the hole, and fresh, friable soil from some garden or corn field brought in to fill up.

If the ground is rocky and only a layer of soil a few feet deep overlies solid rock, the holes should be eight to twelve feet in diameter for vines if good results are expected.

USE FOR GRASS CLIPPINGS

Are the grass clippings from the lawn of any use? G. R. S.

They may be used in mulching strawberry beds, newly planted shrubs and trees, and groups of the tall hardy phlox, or any shallow rooted plant. They help retain the moisture in the soil and protect the roots from the effects of the hot sun.

They are useful in keeping down rank growing weeds around manure piles and in fence corners if put over them in very thick layers. When dumped in heaps, cut grass heats rapidly, killing any weeds under it. When fall comes, break up the matted lumps and pile away in some corner. Break up again the following spring and again in the fall and you will have a black mould useful in lightening up heavy soils.

WINTER PROTECTION FOR MOSS PINKS

My man put heavy cow manure over my bed of moss pinks last fall, and I found nearly all the plants killed this spring. I have a new planting now. How shall I protect it next fall? S. E. B.

I presume your moss pink to be one of the forms of *Phlox subulata*. This phlox, like most evergreen perennials should not be mulched in winter with any heavy, compact material. The

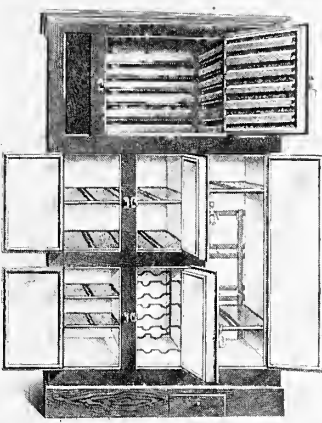
(Continued on page 8, Advertising Section.)

He informed Denon, the conservator, of his conclusion. Seeing the Duke's resolution, the Government yielded, and the pictures were restored to the King of the Netherlands. The employment of the allied troops was restricted to the taking down and packing by a few soldiers. England's interference was entirely disinterested. Louis XVIII having said the right to the pictures was of the most sacred kind, they could not be obtained peacefully, and many a commander in Wellington's position would have inflicted chastisement for the delay in returning the stolen property.—

The Architect.

SIGNING BUILDINGS

WE have before referred to the occasional practice in Paris of inscribing the architect's name on a building. It may be of interest to notice that the Belgian architects have now practically one and all adopted the custom of inscribing their names on buildings executed from their designs. The position selected for the name is generally at the right-hand corner of the main front, the lettering, as a rule, being in small capitals, and by no means arranged in such a manner as to look like an advertisement. We understand that this custom was first initiated by some of the younger members of the profession, but with the increasing public interest in architectural matters—an interest which has been so carefully fostered by the representative societies of Belgian architects—there has actually been a demand on the part of the general public to have the name of the author of a design as easily available as is the case with a painting or a piece of sculpture. Of course, there have been a few black sheep in the profession who attempted to utilize the new custom for advertising purposes, but, fortunately both the Belgian authorities and the public appear to be able to discriminate between the so-called "signature" and the mere *affiche*. There is one peculiarity in connection with the custom, and that is, that the architect's name is rarely to be found on bad work, and we have even noticed one or two buildings, which look like those of a beginner, where the name has been on, but has subsequently been erased. A leading Belgian architect only lately remarked that the "signing" should be compulsory for all architects. The bad designer



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The Bath-Room

ITS DECORATIONS

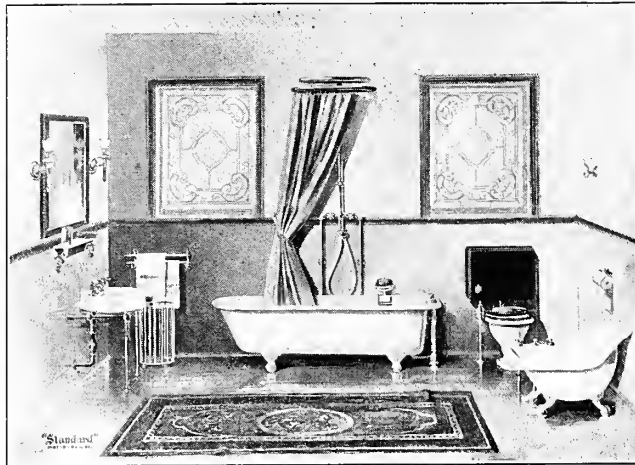
DURING the past few months our articles have treated of the various rooms of the house, and we now wish to call special attention to the bath-room. Subject to the hardest wear, it should be as sanitary as possible, and must be finished to withstand extremes of heat and moisture.

Referring to our illustration, which offers an excellent example of an inexpensive yet well appointed bath-room, it will be seen that the walls are finished with a wainscot of white glazed tile, the upper portion being tinted in a cool tone, either pale blue or water green. The same coloring may be brought out in the bath rug, deepened in tone.

In place of the tile wainscot a most excellent effect may be obtained by marking off the plaster wall in an effect of tiles and finishing same with *Supreme Wall Enamel*. This material produces a surface as clear and hard as porcelain, giving the full beauty of the tiled wall at much less cost.

The floor, as shown in the picture, is of tile. If, however, the question of expense is an important one, a maple floor may be substituted, finished with three coats of Chicago Varnish Company's *Supremis*. This finish is very easy to apply and care for, and is not affected by heat or moisture.

The standing woodwork of poplar may be treated with Chicago Varnish Company's No. 300 *Mahogany Stain*, followed by *Orange Shellac* and *Shipolcum*. This varnish is susceptible of a very high polish, and has a remarkable record of twenty years' successful use in hospitals, public buildings, bath-rooms, laundries, kitchens, etc. It has no equal in durability for interior finish.



If you are building, or contemplate building, send us a rough draft of your floor plan if you have not yet working drawings. You will receive most careful and competent advice, and this service is entirely without charge to all who use the products of the Chicago Varnish Company. Advice is given on all the finishes and furnishings of the house. This includes hardware, tiles, fixtures, furniture, as well as wall covering, draperies and rugs. Send your plan to-day, with ten cents to cover cost of postage; likewise be as specific as possible in your description of what you want to know. When writing about decorations, address Margaret Greenleaf, 32 Vesey Street, New York. Included with the suggestions will be sent a sample wood panel and a copy of the "Home Ideal."

CHICAGO VARNISH COMPANY

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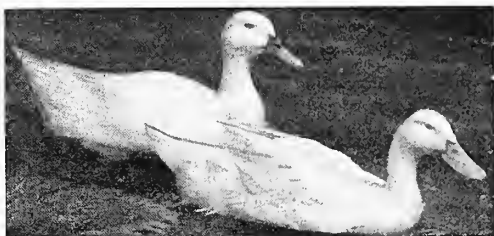
would then soon be weeded out, as public taste was sufficiently advanced in Brussels to recognize an architectural eyesore and public opinion sufficiently strong to boycott the author of a monstrosity. Surely we are yet far from having such an ideal state of affairs.—*The Builder*.

JAPANESE PIGMY TREES

THE following advice is given for the care of the dwarfed trees of Japan:—Throughout spring and summer keep the *Thuja obtusa* in an airy, sunny place, such as a balcony, terrace, or on sheltered banks or staging out of doors, selecting always a situation which, though dry, is not wind-swept. Give water once a day if required, or it may be necessary in very dry, hot weather to water the plant twice a day, just to keep the soil damp without being sodden. Rain water should be used. The plant benefits by being put out in a soft warm rain. If the thuja is kept indoors for decoration it should be placed in a sunny window, and during the night be kept out of doors. Should the atmosphere be dry and hot, a light spraying overhead with rain water should be given in the evening. The dry heat from a gas stove or open fireplace must be avoided. During winter keep the plant in a cool greenhouse, and give a watering once a week—just sufficient to prevent the soil becoming too dry. The dwarfed pines, larches, and junipers should be treated in a similar manner to the thujas.

Dwarfed maples should be placed out of doors in early spring in a warm sheltered spot protected from winds, and left exposed to all weathers until in full leaf. In favored localities the plants may remain plunged out of doors all the winter; otherwise, when their leaves are shed and the wood is ripe remove them to a cool cellar where growth will not be excited until the following spring.

When these Japanese dwarfed trees commence making their new growth in March, April, May and June, give a little manure in the form of bone-meal once a month; to a vase twelve inches in diameter give three or four teaspoonfuls, spreading the bone-meal evenly round the edge of the vase or pan after first disturbing the surface soil; to smaller vases give in proportion. Repotting should take place every two or three years (in February or March),



Poultry

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and this should be done by an experienced gardener accustomed to growing and potting heaths and New Holland plants. In the process of repotting a portion of the old soil should be removed from round the edges and bottom, and the thin old roots pruned. See to the crocking, so as to insure good drainage, and spread at the bottom of the pan or vase some good turfy loam; then drop the plant carefully in, filling up with good turfy loam round the sides. The plants should be firmly potted and well rammed round the edges to prevent the escape of water, which should soak through the whole of the ball of soil.

Where the pans are very shallow it is advisable to replace a portion of the old soil each spring with some good turfy loam and leaf soil. After a few years it may be found advisable to shift the trees into larger vases or pans, but as the great object is to keep them dwarf, the smaller the vase or pan used the better.

These forest trees are capable of growing to a great size, and they can only be kept in their "Tom Thumb" condition by discouraging growth. To maintain this dwarf stature pinch back the young growth from April to June with the thumb and finger. In the case of the thujas and other coniferæ (except pines) pinch out the points of the young growth all over the plants so as to keep the desired shape. In the case of the pines pinch out only the irregular growths. Maples should be pinched back to two or four leaves on each shoot.—*Journal of Horticulture*.

A TYPE OF THE TRUE AMERICAN

INDEED, the civil engineer seems to me typical of the highest Americanism in many ways. He is forever making the best of newness and roughness and crudities, while planning something better to take their place; one hour he is occupied with elusive problems of big financiering and indeterminate estimates of probable travel and possible commercial development, the next he may be running a compound curve between two fixed tangents and experiencing an exquisite satisfaction as his vertical hair bisects the rod and his vernier reads absolutely true. What would be the ideal line in some cases would be absolutely ruinous in others,

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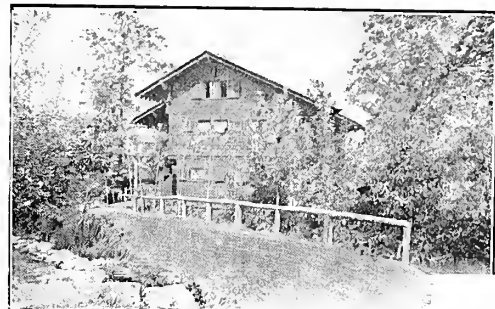
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A sudden nervousness seized him. He felt his knees shaking, his heart began to thump, his brain to swim. All at once he realized where he was! It was not the lady of Thorpe, this! It was the woman who had come to him with the storm, the woman who had set burning the flame which had driven him into a new world. He looked around half wildly. He felt suddenly like a trapped animal. It was no place for him, this bower of roses and cushions, and all the voluptuous appurtenances of a chamber subtly and irresistibly feminine! He was bereft of words, awkward, embarrassed. He longed passionately to escape.

Wilhelmina closed the door and raised her veil. She laid her two hands upon his shoulders, and looked up at him with a faint but very tender smile. Her forehead was slightly wrinkled, her fingers seemed to cling to him, so that her very touch was like a caress! His heart began to beat madly. The perfume of her clothes, her hair, the violets at her bosom, was like a new and delicious form of intoxication. The touch of her fingers became more insistent. She was drawing his face down to hers. "I wonder," she murmured, "whether you remember!"

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and all the minutiae of location must be considered with an omnipresent realization of what the future possibilities of this particular road may be, as well as what are the financial possibilities of its promoters. The cheapest line in some regions would be dear indeed, whereas in unsettled and barren districts the first cost must usually be minimized. There cannot be many professions which combine such large and comprehensive views with such infinitesimal niceties of details."—*Henry Wysham Lanier, in American Monthly Review of Reviews.*

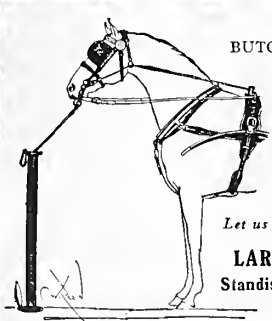
A NEW POST-HOLE DIGGER

A HANDY new tool for making post-holes is The Butcher Automatic Post-Hole Digger. It is claimed that by using this device a post-hole can be dug in one fourth of the time in which it can be done with any other tool; that it will dig a hole in any soil that an ordinary shovel will and that as it disturbs the surface of the ground only the diameter of the hole it is a great time saver as there is practically no refilling to be done. It is light and there is very little strain on the workman. It is very strong, all the parts being made of the best materials.

The handle is made in lengths of six and eight feet, one and one half inches in diameter, the blade being of the best of steel. The manipulation is very simple and the digger is easy to work, the motion being quite different to that when using the ordinary spade, the handle being pushed back and forth and when full of earth pulled straight up. The digger is especially valuable in digging holes where it is desirable to have them larger at the base than at the opening, so that the bottom of the hole may be filled with concrete around the post, making it perfectly steady.

THE STRENGTH OF ICE

THE army rules, says "Engineering Mechanics," are that 2-inch ice will sustain a man or properly spaced infantry; 4-inch ice will carry a man on horseback, or cavalry, or light guns; 6-inch ice, heavy field-guns, such as 80-pounders; 8-inch, a battery of artillery, with carriages and horses, but not over 1,000 pounds per square foot on sledges;



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House & Garden

and 10-inch ice sustains an army or an innumerable multitude. On 15-inch ice, railroad tracks are often laid and operated for months, and ice two feet thick withstood the impact of a loaded passenger car, after a 60-foot fall (or perhaps, 1,500 foot tons), but broke under that of the locomotive and tender (or perhaps, 3,000 foot tons). Trautwine gives the crushing strength of firm ice as 167,250 pounds per square inch. Col. Ludlow, in his experiments in 1881, on six 12-inch cubes, found 292,889 pounds for pure hard ice, and 222,820 pounds for inferior grades, and on the Delaware River, 700 pounds for clear ice and 400 pounds or less for ice near the mouth, where it is more or less disintegrated by the action of salt water, etc. Experiments of Gzowski gave 208 pounds; those of others, 310 to 320 pounds. The tensile strength was found by German experiments to be 142,223 pounds per square inch. The shearing strength has been given as 75,119 pounds per square inch. The average specific-gravity of ice is 0.92.

OPIUM-POPPY CULTURE

CONSUL Thomas H. Norton writes a comprehensive article on the culture of the opium-poppy in Asia Minor with processes of extraction and commercial handling. This data he collected for an American manufacturer who was visiting Smyrna. Mr. Norton is of the opinion that the United States offers an admirable field for opium-poppy raising, the importance of the product being evident by the statement that the American imports of opium amount to about \$1,200,000 annually.

The total opium crop of Turkey for the past ten years has been as high as 11,000 "couffes" or baskets of 165 to 175 pounds each (the crop in 1902), but the crop of 1905 totaled only 3,500 baskets. The average annual exportation of opium from Smyrna amounts to from 200 to 225 tons, ranging in value from \$1,400,000 to \$1,600,000. Mesopotamia also averages \$500,000 in opium exports per year. Another opium region is Malatia, near Harput, where the best grades assayed ten per cent morphine. From Samsoun, in Northern Asia Minor, about seventy tons are exported annually. In European Turkey the opium is marketed at Salonica, where some grades have assayed as high



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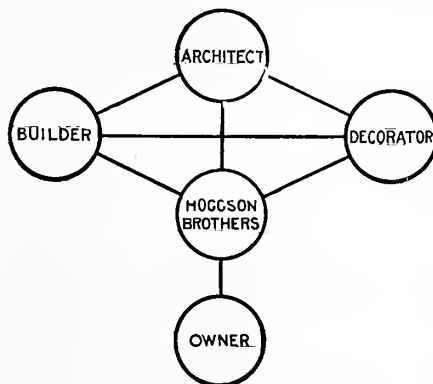
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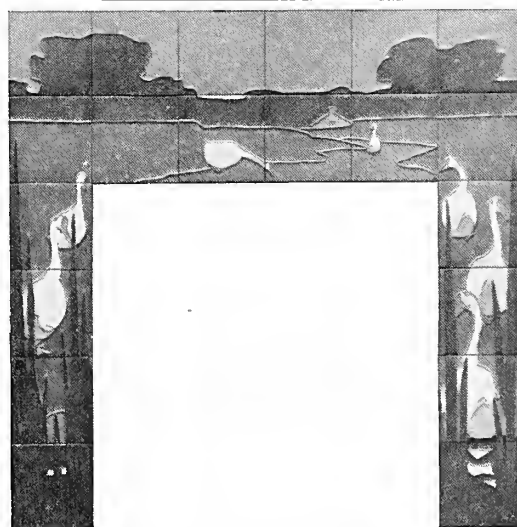


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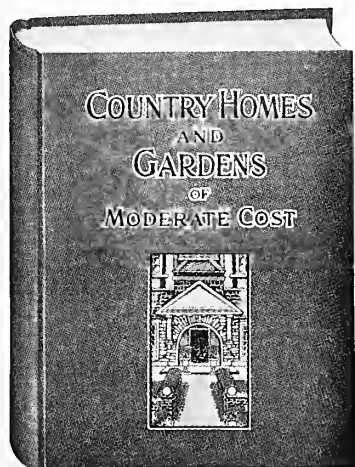


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as thirteen per cent morphine. A large proportion of Turkey's opium production is exported to the United States.

Mr. Norton suggests that for poppy culture in the United States the numerous upland regions skirting the Appalachian range and adjoining the Rocky Mountain and coast regions offer climatic conditions closely resembling those which exist in the favored sections of Asia Minor. In Turkey the old-time methods of opium-poppy culture are still in vogue which the consul believes American ingenuity could greatly improve upon. The American Department of Agriculture has already been experimenting with growing the opium-poppy in Vermont, Texas, and California, the greatest success having been attained in the first-named State. They announce that they have already been successful in producing morphine directly from the poppy and are looking for further favorable results from experimental work. The Department of Agriculture at Washington will furnish inquirers with full information on the subject. The detailed report on poppy culture in Asia Minor can be consulted at the Bureau of Manufactures.—*The Florists' Exchange*.

PAPER PULP FOR LEAKS

PAPER pulp is one of the most useful articles in the reach of mankind. Mixed with glue and plaster-of-Paris or Portland cement, it is the best thing to stop cracks and breaks in wood. Pulp paper and plaster alone should be kept within the reach of every house-keeper.

The pulp must be kept in a close-stoppered bottle, in order that the moisture may not evaporate. When required for use, make it of the consistency of thin gruel with hot water, add plaster-of-Paris to make it slightly pasty, and use it at once. For leakage around pipes, to stop the overflow of water in stationary washstands, where the bowl and the upper slab join, it is invaluable. Used with care, it will stop leaks in iron pipes, provided the water can be shut off long enough to allow it to set. Around the empty pipe wrap a single thickness or two of cheese-cloth just wide enough to cover the break, then apply the compound, pressing it in place and making an oval of it somewhat after the fashion of lead-pipe joining, only larger. The

strength of this paste, when once it is thoroughly hardened, is almost beyond belief. The bit of cheese-cloth prevents the clogging of the pipe by the paste working through the cracks. An iron pipe that supplies the household with water had a piece broken out by freezing. The piece was put in place, bound by a strap of muslin, then thoroughly packed with paper pulp and Portland cement, and was to all appearances as good as new. Paper pulp and fine sawdust boiled together for hours, and mixed with glue dissolved in linseed oil, makes a perfect filling for cracks in floors. It may be put on and left until partly dry, then covered with paraffine and smoothed with a hot iron.—*Rural Mechanic.*

WHEN LONDON DID SHAKE

WRITING in 1587, a chronicler tells of a sudden earthquake in England that did a good deal of damage among the churches in London: "The great clock bell in the palace at Westminster strake of itself against the hammer with the shaking of the earth, as divers other clocks and bells in the steeples of the city of London and elsewhere did the like. A piece of the Temple church fell down, and some stones fell from St. Paul's church, and at Christ's church, near to Newgate market, in the sermon while, a stone fell from the top of the same church, which stone killed out of hand one Thomas Grey, an apprentice, and another stone fell on his fellow servant, named Mabel Everett, and so bruised her that she lived but four days after. This earthquake endured in or about London, not passing one minute of an hour, and was no more felt. But afterward in Kent and on the seacoast it was felt three times." It goes without saying that the people all fell a-praying.

A RAILROAD'S EUCALYPTUS GROVE

THE Santa Fé has begun planting trees on its land in San Diego county, Southern California. The tract is 8,650 acres in extent and is known as the Rancho San Diegito. It is near Del Mar. It will be converted into a eucalyptus grove. About 700 acres a year will be planted for a number of years. The wood will be used for ties and piles. F. P. Hosp, who has charge of this class



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One of the features of the August Number will be a fascinating article:
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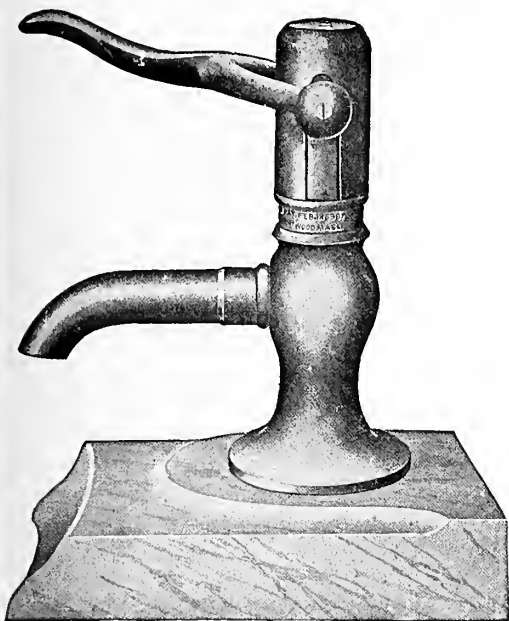
of work, estimates that \$3,000 worth of timber for ties can be raised on one acre. The red gum will be planted, as this, as well as the sugar and iron bark varieties of eucalyptus, has been shown by experiments in Australia to last more than twenty-five years under ground, while the blue gum will not last more than three years under ground. The seeding will be done during the winter, and the seedlings for the first year's planting are now in preparation. About 3,000 boxes of small seedlings are required.—*The Railroad Gazette.*

BOGUS ANTIQUES MADE BY PRISON LABOR

THE royal British antiquarian and archæological societies have lodged a petition with Lord Salisbury protesting against the peculiar form of prison labor in Egypt since the Khedive's penitentiaries and jails have been under English management. It seems that the convicts, of whom there are twelve hundred in the Jourah Prison alone, are employed in manufacturing bogus antiques, for which there is reported to be a large market, especially in America. The petitioners declare that the forgeries are so clever as to be scarcely distinguishable from the real article. As yet only antiques of relatively small dimensions have been produced, but the prison authorities express the hope of being able in course of time to turn out full-fledged mummies and sarcophagi. The scientific societies in England point out with some degree of justice that while this form of prison labor may have commercial advantages it practically renders the British Government a party to fraud.—*N. Y. Tribune.*

"STATUARY" AS DEFINED BY THE PRESENT TARIFF

THE attention of officers of the customs has been called to the fact that under the new tariff act the term "statuary" includes only such statuary as is cut, carved, or otherwise wrought by hand from a solid block or mass of marble, stone, or alabaster, or from metal, and is the professional production of a statuary or sculptor only. Under this provision bronze statues or statuary is dutiable at the rate of forty-five per cent *ad valorem* under the section



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relating to manufactures of metal, inasmuch as they cannot be wrought by hand from solid blocks or masses. Marble statues or statuary are durable at the rate of twenty per cent *ad valorem*, except when they are intended for use in religious or secular schools, libraries, etc., when they are free from duty.

HORTICULTURAL NOTES

Stocks of fruit trees desired for budding or grafting should never be obtained from suckers, as stocks so raised take the suckering character with them. This is seen in the Morello cherry in old gardens. Where set out from suckers they form thickets by suckering.

Common hop vine is often used to cover a trellis desired to be quickly covered. It is good for this purpose, but a prettier one, if not quite as rampant a grower, is the golden-leaved hop. Its golden tinted foliage is most attractive.

Spiræa Anthony Waterer is one of the very best of June blooming shrubs. In mixed shrub collections it is very effective, its crimson flowered flat heads of blossoms making a great display. Pruned well as soon as flowers are done, it will give a fall display of great merit.

None of the *Hydrangea Hortensia* type can be considered hardy in Pennsylvania. They live out, but kill to the ground, which prevents their flowering. The variety *Thomas Hogg* appears to stand more cold than any of the others, and when in favorable situations it often carries its shoots safely through the winter, and then flowers in summer.

Examples of sugar maples growing when transplanted after making leaves in spring are frequently met with. The secret of success lies in the flooding of them with water for a week after transplanting. Many other trees will live treated in the same way.

Juglans Sieboldiana is an extremely vigorous grower, making twice the growth a season the common *Juglans regia* does. Its foliage is very large, showing its old name *J. ailantifolia* was not inappropriate. Its nuts are borne in a long string, twenty or more in a cluster. In flavor they are not the equal of those of the *J. regia*; but the tree is hardier.



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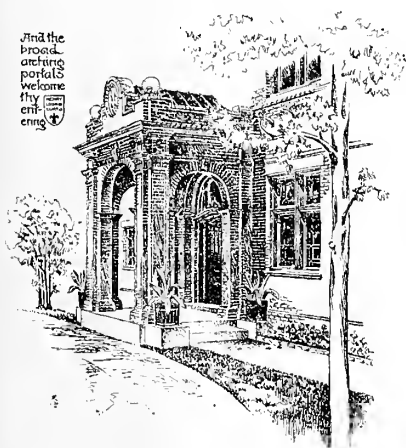
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Saururus cernuus, the lizard's tail, is a water plant native to half stagnant pools. Its spikes of white flowers appear well above the surface of the water.

Posts of the black, or yellow locust are almost everlasting. Instances are recorded where they have been in use for fifty years and were then so good that they were reset. This locust is the *Robinia Pseudacacia*.

Laurus nobilis, the sweet bay, is becoming a great favorite. The standard forms are much used near buildings. Florists find a good sale for them. They can be housed in barns or stables in winter; in fact, they have been known to live out all winter in Philadelphia when in sheltered positions.

Rhododendron cuttings made of half ripened wood and placed in a bed of sand and peat in a greenhouse will root. It is hardly worth doing this in the case of ordinary kinds, but it would be if the variety be a valuable one.

In Iowa and adjacent States the native plums and their improved varieties are better suited to the climate than either the European or the Japanese sorts. In fact, in quality they are also deemed superior. H. A. Terry, a nurseryman of Iowa, has done much to improve them.

The reason *Rhododendron maximum*, our native sort, does not make the appearance the hybrid varieties do is not altogether because of its lack of varied color, but not flowering before July the trusses of blossoms are hidden by the young shoots made since spring opened.

A little pruning by finger and thumb when trees and shrubs are growing effects the object a good deal better than pruning at any other time. The side shoots push out at once, accomplishing bushiness the same season.

Objections are often made to the manetti rose as a stock for budding. Try the Prairie rose, *R. setigera*. It does not sucker, and in the South, where it has been tried, it is much esteemed.

Quercus Robur fastigiata, Ginkgo, Lombardy poplar, Van Geerti poplar, deciduous cypress, white cedar, native arbor-vitæ are all slender, tall growing trees, well suited to many situations,

while out of place in others. Just where to place a tree of the proper kind demands the skill of the planter.

Zero weather does not hurt the hardy orange, *Citrus trifoliata*. It stands quite uninjured in the neighborhood of Philadelphia, where it meets zero weather almost every winter. Its pretty blossoms in spring, and its oranges in autumn, make it sought for for ornamental purposes; and those who want a formidable hedge plant could get nothing as good.—*Joseph Meehan in Florists' Exchange.*

WILLIAM II AS ARCHITECTURAL CRITIC

AN incident characteristic of the impulsiveness of the Emperor William is reported from Buda-Pesth. Having ascended the gorgeous staircase of the new Parliament building, he entered the superb Cupola Hall. Overwhelmed with its magnificence, he remained silent for some minutes, and then said to Professor Steidl, the architect, "I have seen many fine things in the world, but nothing to compare with this. If I had been Emperor when the German Parliament was built, our Reichstag building would not be like a packing-case, and certainly nobody but you would have been the architect."—*N. Y. Evening Post.*

DESTRUCTION OF THE REDWOOD TREES

THE war of the syndicate sharks on our redwood forests is now greater than ever before, in consequence of the gradual exhaustion of the white pine forests in the Northwest. For some time the Government officials have been securing evidence against these syndicates, but with little success. The timber speculators employ new settlers to locate Government lands, ostensibly for themselves, but really for the employers, who only want the timber. Thus, one of their "dummies" will locate claim after claim and transfer it. By this means, the redwood timber belt will soon become exhausted, and the lands be owned by the syndicates, to the exclusion of actual settlers.

When white pine is exhausted in the "Lake States" of the East our redwood and pine will be in greater demand than even now, but all the lands will be in the

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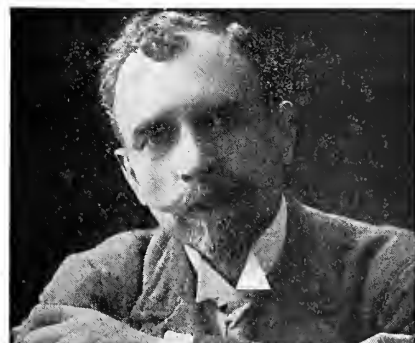
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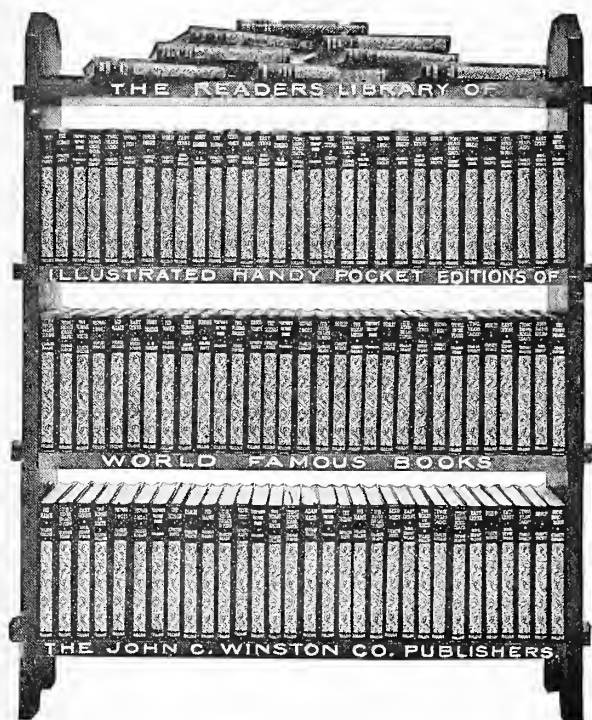
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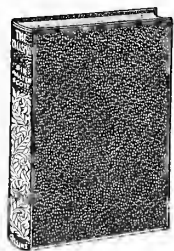
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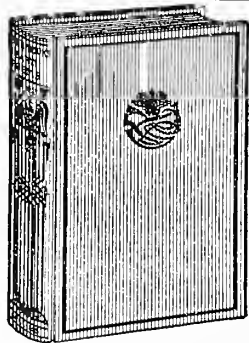
hands of a few large corporations, who have used "dummy" settlers to acquire possession from the Government. A peculiarity of the redwood is that it grows only along the coast line. California forests stretch out for hundreds of miles from Humboldt County on the north to Monterey in the south. Before the arrival of the timber depredators the belt averaged a width of ten miles, but it has been gradually thinned, and appears to have grown in clusters instead of an unbroken forest. These trees are not only remarkable for their size, but exceptional in quality. Humboldt County is the richest of all the coast counties in its denseness of redwood, pine and oak and timber, having about 1,000,000 acres of forests, of which about one-half is redwood. The redwood yields about 100,000 feet of marketable lumber to the acre. It is estimated that 25 per cent of the redwood forests of this one county have been used by lumbermen—the great majority locating the lands for agricultural purposes, merely to get the lumber. Many others did not even do that. About 200,000,000 of feet of redwood lumber is taken yearly from this county, and others are denuded in proportion. At this rate, the remainder of the lumber may become exhausted in the next quarter of a century. There is no equal area of land in the world with such dense forests of merchantable timber, and no other country where such wanton destruction and robbery are permitted.

It is not believed that this wholesale depredation by speculative syndicates will be permitted to continue much longer, and some of these "dummy" settlers will be made to suffer. Redwood is the only lumber that can take the place of white pine, or be substituted for mahogany and black walnut. It can displace oak for railroad ties, etc., is better for shingles than cedar or cypress, and can come in contact with the earth, and be exposed to the elements and outlast them all. It may be sunk in water for a foundation, "never gives," and will endure for centuries. Its color is of a reddish tinge, varying from that of the lightest beech to the darkest mahogany. It is difficult to stain it, and it is lighter and more cheerful than mahogany and black walnut. It makes up well in cabinet work, the variegated grain being a curly mottled "bird's-eye." Its beautiful color makes



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it most desirable, especially as it takes a fine polish. Many of the finest residences and offices are finished with redwood in its original "local" color.

Redwood makes a lasting foundation, solid, impregnable walls, and an almost imperishable roof. As a finishing wood it is unequalled, and for cabinet material it is superior to most other wood. Eastern breweries use redwood in the construction of brewing vats; it is also used for water reservoirs, and shipped to the Eastern States in competition with their white pine, which is becoming scarcer through vandalism similar to that which is denuding our forests. The redwood shrinks less than any other timber, and is all the more valuable on that account. The small shrinkage is lengthwise instead of across the grain.

Man seems to be the only enemy of the forests. Insects, so destructive to other woods, hesitate to attack the redwood, whether alive or dead. The outer covering of the trunk is decayed by time when the tree has fallen; but the saps and acids in the body of the tree seem to battle with time and to preserve the fallen tree for generations.—*J. M. S. in the N. Y. Evening Post.*

SOME REMARKS ABOUT PLASTIC ROOFING

IT has been repeatedly said—and with much justification—that there is a greater difference between first-class plastic roofing and shoddy plastic roofing than in any other building material. The opportunity for the substitution of the spurious for the meritorious, the chance for covering up worthless goods, and the scope and latitude which the unscrupulous plastic roofer finds to be his for putting on a very low-grade roof, sometimes for a very high-grade price, are unmatched in almost any other business.

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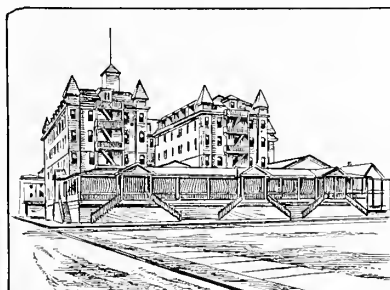
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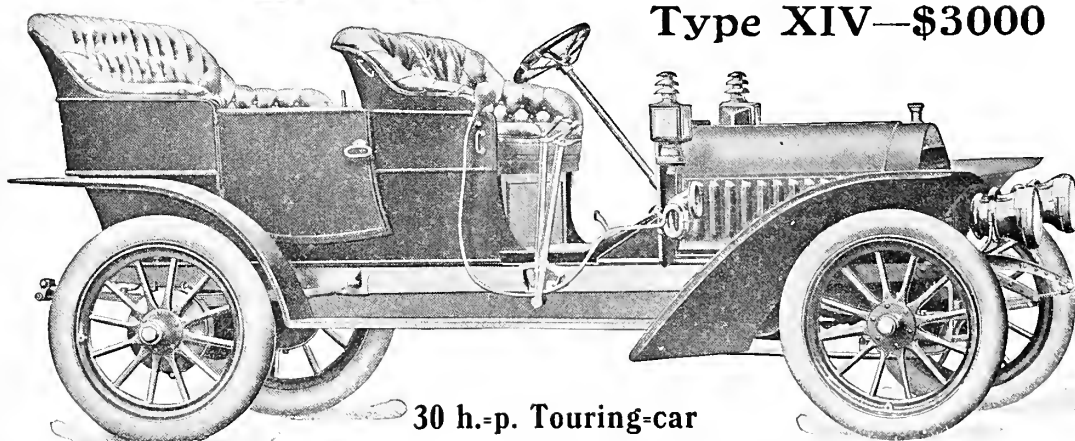
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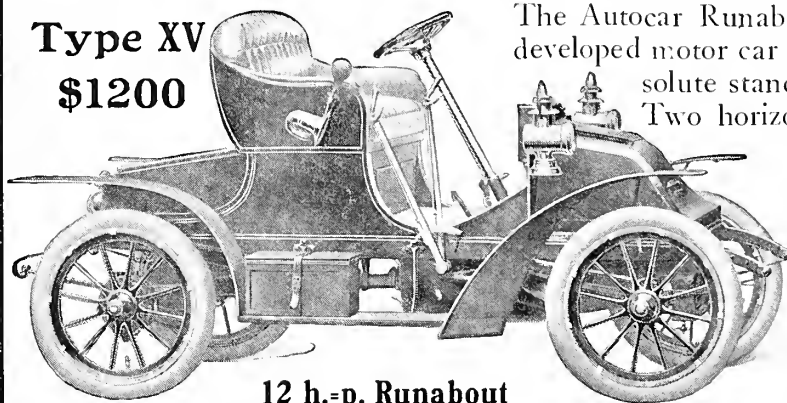
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"Smart" people of alleged perspicacity bobbed up from time to time, and have been able to show up the weak points of many varieties of roof; but the roof whose basic substance is tar stands impervious to the assaults of the disgruntled. The old-fashioned tar-and-gravel roof is as popular to-day as it was fifty years ago, and there are ten times as many of them in use now as then. Yet the asphalt roof probably typifies the latest state of the art in plastic roofs. They are in use on the vast majority of the great buildings all over the country; they have not the combustible attributes of the ordinary tar-and-gravel roof, and are decidedly the most popular thatching for substantial, flat-roof buildings. The plastic, elastic element in a flat roof is a feature which we shall probably never be able to do without.—*The American Contractor.*

ANCIENT ROMAN HOSPITAL NEAR ZURICH

A VERY interesting and pleasing discovery is announced from Baden, near Zurich. The learned have been discussing for ages whether anything in the way of hospitals were known to the ancients—it is not to be said that they have been disputing, for there was not material enough hitherto to support a lively argument. One might read the whole volume of Greek and Roman literature, carefully too, without noticing one passage that might be interpreted as an allusion to a hospital. The works of Hippocrates could not fail to speak of them surely, if any existed; but nothing is there beyond a reference to the notes of "cases" observed in the Temple of Æsculapius. So it is generally assumed that there were no hospitals in those days; the Æsclepiea were "baths" with massage treatment. Scholars who hold to the other opinion can adduce only hints in its favor. But now we hear that one has actually been discovered at

Baden, containing "fourteen rooms, supplied with many kinds of medical, pharmaceutical and surgical apparatus, probes, tubes, pincers, cauterizing instruments, and even a collection of safety-pins for bandaging wounds"—but these things are familiar. "There are also medicine spoons in bone and silver, measuring vessels, jars, and pots for ointment, some still containing traces of the ointment used." The latest date of the coins found appears to be the reign of Hadrian. Probably it was a military hospital, for this was the station of the VII and VIII Legions. But the find is certainly not less interesting on that account, for the army medical service of Rome and Greece is one of the deepest mysteries of archæology. Cæsar refers only once to his regimental surgeons—is there a single distinct allusion elsewhere? We hail with puzzled gratitude the casual remark of Xenophon that the Spartans sent their doctors to the rear when a fight impended.—*London Standard*.

GETTING RID OF FLIES

MOST people who have traveled in the far East have seen Orientals burning sandalwood in their houses for the purpose of driving flies away. A recent arrival from London says that the women there have discovered this agreeable method of ridding their homes of the pest. Sandalwood is prepared for burning by first being cut into small pieces, half an inch thick and three inches long. Then it is baked or dried out in a slow oven for twenty-four hours. A piece of the wood is put into a metal urn, lighted, and allowed to burn until well aflame, when the flame is extinguished and the red-hot embers left to smolder until the wood is consumed and nothing is left but a heap of fine, gray ashes.—*The American Contractor*.

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THE Board of Health of New York might find it profitable in future to follow the course adopted in Vienna nowadays when the removal of unsanitary buildings is sought. There are in Vienna 1,263 old buildings whose owners are guaranteed eighteen years' freedom from taxation if they will tear them down and put new structures in their place. The first year 242 owners made use of this privilege.

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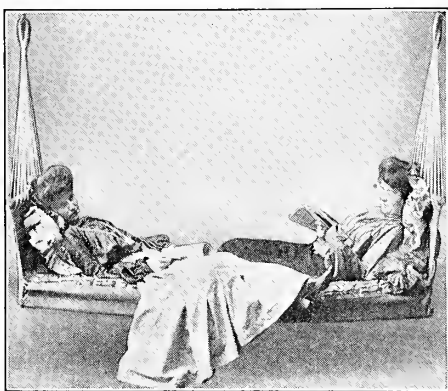
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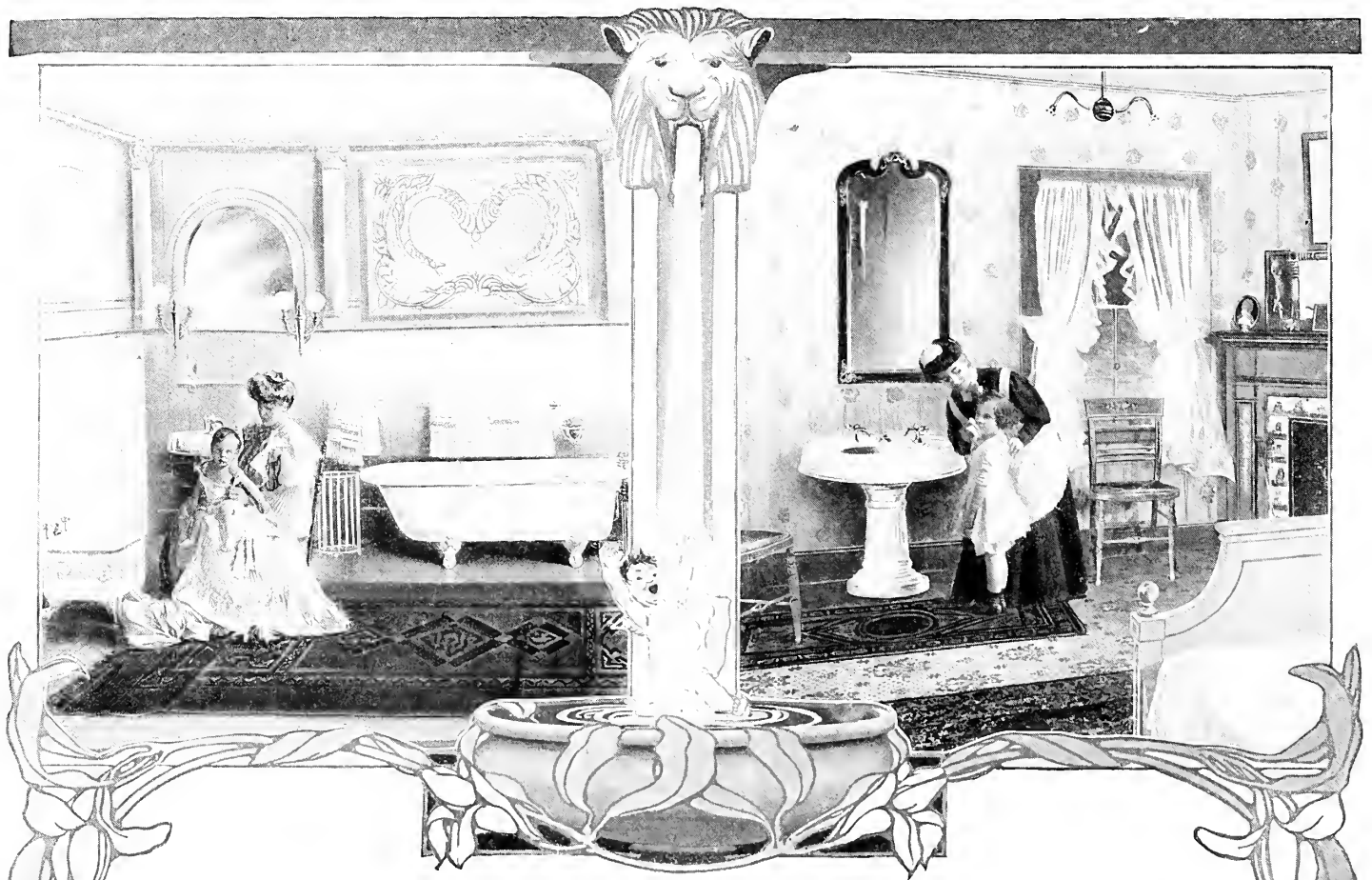
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AUGUST, 1907

No. 2



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HERALDIC DECORATION

WITHOUT some knowledge of the science of heraldry it is impossible to appreciate the various devices which appear in the ornamentation of many of our public buildings and churches. Within the last few years in particular, Americans have given closer attention to the dignity and beauty of these stately edifices, and it requires but a passing glance to acquaint us with the part that heraldry plays in their embellishment. The revived taste for the well-defined styles of architecture of the mediæval period is apparent in all our larger cities: the introduction of the griffin, lion and other heraldic figures is particularly noticeable. Take, for instance, the Public Library of Boston, "built by the people and dedicated to the advancement of learning," in which heraldic decoration forms one of the most important features. The heraldic seals of the State, city and trustees are beautifully carved on panels above the main entrance; the seals or book-marks of the world's most famous publishers, beautifully carved, are a feature of the exterior decoration, and eagles, lions, the signs of the zodiac, and other symbols, are executed in various parts of the building with telling effect. The quaintly carved "lion and unicorn" upon the old Boston State-house speaks plainly of British occupancy, and the many coats-of-arms on old tombstones in that city and vicinity cannot fail to impress the observer. An especially rich display of sculptured coats-of-arms is to be seen upon the Gettysburg battle-field, where costly monuments bear the arms of the States by which they have been erected in commemoration of the troops who participated in that memorable conflict.—*Eugene Zieber, in Lippincott's.*

AN ARCHITECT DESERVES PAYMENT FOR HIS WORK

SO many American judges appear to be whimsical in their judgments on cases in which architects have a concern, it is a relief to discover one who is inspired by equity, viz.: Judge Barnard. The case in question might be called a stereotyped one, which is familiar to the courts of all lands. Mr. Bardsley, an architect, sued a client for his fees. He had prepared plans according to instructions for farm buildings, on the understanding that if the work was

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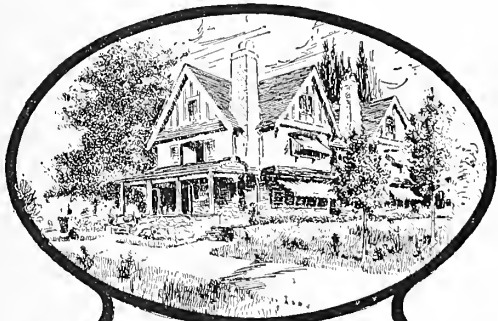
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carried out under his supervision he was to be paid 5 per cent on the lowest tender, or 3 per cent if the buildings were not constructed. The tenders ranged from \$14,000 to \$23,000. The client said he had given directions that the cost of the work was to be \$7,000 or \$8,000.

The judge, in giving his decision, said: "The duty of an architect generally is to anticipate the wants of the owner in respect to the building capacity and workmanship. He is not a builder. The work done by him is to be made out with extreme care, so as to prevent disputes between the builders and the owner. The specifications are so made out in this case. I deem it to be more in accordance with ordinary business conduct to find that the architect did not agree to lose his labor if the estimates of others were too high. I believe they were not too high to meet the structures wished for by the defendant and his son.

"The buildings were exactly what was wanted by the owner, but they could not be built for \$7,000 or \$8,000. The plaintiff is, therefore, entitled to recover 3 per cent." It would be difficult to discover a judgment in an English court in which it was held that to bring an action for the recovery of fees was evidence of business capacity in the architect which would be advantageous to those who commissioned his services.—*The Architect.*

ROOT PRUNING TREES

THE great superiority of transplanted trees over others not so treated is so apparent to all familiar with the subject that it is now far more common than it was for nurserymen to pay great attention to transplanting. A tree prepared in this way can be transplanted with almost entire safety. The cost of preparing is so little that it can easily be added to the price of the tree, and no customer whose trees live will ever find fault with the extra price paid. If the thought arises that a high price has been paid for a tree it is rarely expressed when the tree lives and flourishes.

At this season of the year actual transplanting cannot be done to any extent but root pruning can; and it is just as good, often better. Sometimes when trees are but small a thrusting down of a spade around them will cut off the ends

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of roots, and be sufficient. When the trees are larger a trench is dug at a few feet from their center, circling the trees and severing the roots met with in the operation. If the trees are large and tap roots are supposed to exist, the digging goes under them until the roots are met with and cut. The soil is then thrown back; and, in one or two years if dug for transplanting there will be trees well supplied with roots.

When trees are large the root pruning is better than a transplanting. There is no disturbance of the roots in all their parts. A number will always be found undisturbed, the tree itself is still in solid ground; and no matter how large a tree or how many roots were cut, I have never known one so treated to die.

There is really no time in which this mode of pruning may not be done, nor no tree, evergreen or deciduous, on which it may not be practiced. This is a good time to do it, as roots are still forming; and even when growth is over for the season it may still be done, and all will then be ready for the next season's development.—*Florists' Exchange.*

PREHISTORIC IRRIGATION IN EGYPT

WHILE modern English engineers are steadily carrying out a plan for irrigating Egypt that is to restore prosperity to its sun-parched fields, an English antiquarian has found at Hierakonpolis the records of a primitive system of irrigation that was carried out no less than six thousand years ago. The changeless East has rarely vindicated the repetition of its history in such convincing sort. Before the pyramids of Gizeh were planned, or the mighty steps of Sakkara completed, at the very dawn of those earliest dynasties of primeval monarchs who ruled in the hoary dawn of Egypt's history, the limestone macehead of King Nar-Mer recorded the turning of the first sod in some primitive scheme of canalization. Even then four distinct types of population can be traced and on the pivot of an ancient door is carved the bent figure of a bound captive, supporting its weight upon his back, exactly like those Romanesque or early Gothic figures to which Dante compared the suffering souls in his Inferno. Even so long ago, the vase of sculptured diorite shows a skill in working hard material that would be difficult to surpass to-day; and the toilet dish from

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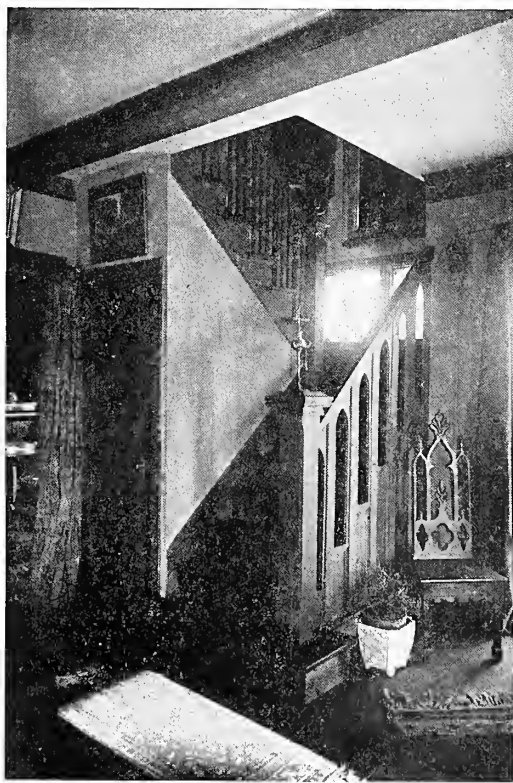
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MOVING A RUSSIAN TOWN ON SLEIGHS

THE moving of an entire city to another point, which offers strategic and commercial advantages superior to its present location, is being proposed in the far north of Russia. The City of Kola, on the peninsula of the same name, is now situated at the confluence of two rivers, the Luttojoki and the Notosero, forming the Kola River, about fifty miles from the Arctic Ocean. While the rivers and the bay below are navigable for even large vessels, Kola is situated so far inland that it is shut off from the sea by ice much longer than other seaports situated even farther north, like Vardoe, in Norwegian Lapland. The Governor of the province Archangelsk, Baron Engelhardt, to whose jurisdiction the district of Kola belongs, has proposed to transfer the city to a better port nearer the mouth of Kola River into the Arctic Ocean. Imperial and ministerial consent having been given, active preparations are now being made to transport Kola, house by house, by sleighs on the river, to a spot forty-three miles below. The new location affords great advantages to navigation, and since it is surrounded by hills which it will take but little expense to strongly fortify, it will certainly become a point of great strategic importance. — *Philadelphia Record*.

STOWE HOUSE

STOWE House, long the home of the ducal house of Buckingham, has been placed in the hands of agents to be let or sold. Many readers will remember the place from Pope's often-quoted line—"A work to wonder at—perhaps a Stowe." Others will recollect references to its glories in the writings of Horace Walpole, Congreve and others,

who have termed it an "Elysium." "If anything under paradise," wrote Pope to Bolingbroke, "could set me beyond all earthly cogitations, Stowe might do it." Lord Chesterfield and Lord Chatham were as loud in its praises as Walpole. During the last century Stowe was more than once the temporary home of the exiled royal family of France; and it is now offered "to be let or sold, owing to the death of the Comte de Paris." Stowe belonged to the Canons of Oseney, near Oxford, till the Reformation, when the broad acres of the estate were given, for a short time, to Wolsey's great college at Oxford. Four centuries ago, in 1592, it was conveyed to the Temples, one of whom soon afterward erected there a mansion, which was enlarged by Lord Cobham, through whom it passed to the Grenvilles, and so to the Dukes of Buckingham. The estate having become involved in debt, the place was dismantled in 1848, when the furniture alone was sold by George Robins for upward of £70,000. The last Duke lived again at Stowe, but after his death the property passed into female hands. Some idea of the size and grandeur of Stowe may be formed from the fact that its grand front is 900 feet in length. Its gardens, roseries and collections of foreign trees and shrubs are among the finest in the kingdom, and so also are its statuary and sculpture, both inside the house and in the adjacent grounds; and the Grecian and Italian temples which diversify its "Elysian Fields" are full of classical inscriptions, chiefly from the pens of scholars and statesmen of the last century. The gardens were originally laid out by Bridgman, but were largely altered and improved by Kent and by "Capability" Brown.—*The London Times*.

TREE-TRUNKS AS FILTERS

A WELL-KNOWN Austrian engineer, M. Pfister, is stated to have discovered a remarkable property of the trunks of trees, namely that of retaining the salt of sea-water that has filtered through the trunk in the direction of the fibres. He has consequently constructed an apparatus designed to utilize this property in obtaining potable water for the use of ships' crews. This apparatus consists of a pump, which sucks up the sea-water into a reservoir, and then

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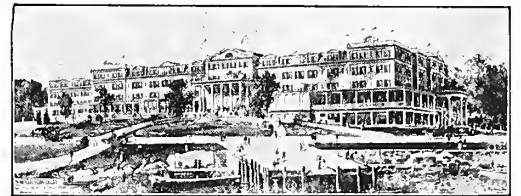
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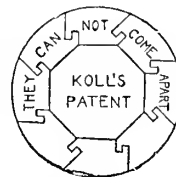


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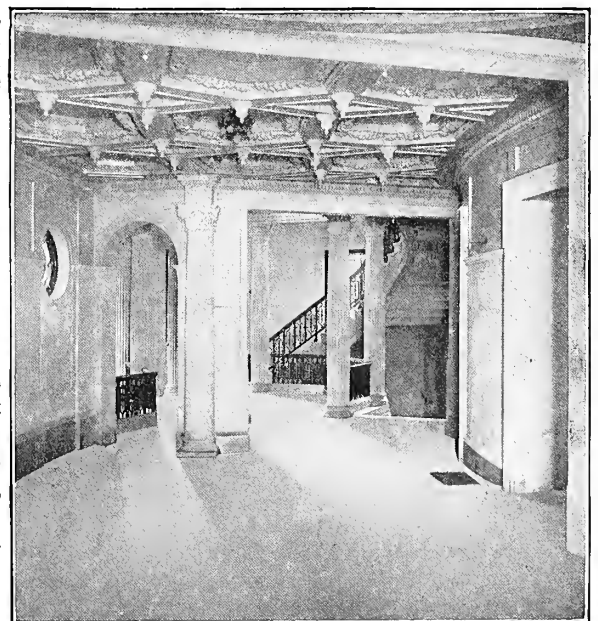
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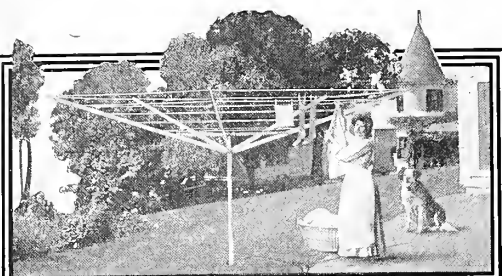
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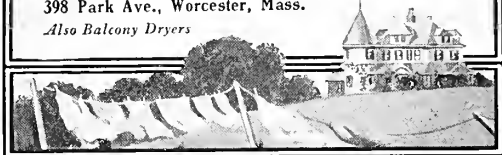
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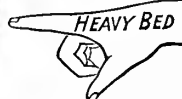
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forces it into the filter formed by the tree trunk. As soon as the pressure reaches 1.5 to 2.5 atmospheres the water is seen, at the end of from one to three minutes, according to the kind of wood used, to make its exit from the other extremity of the trunk, at first in drops and then in fine streams, the water thus filtered being potable, freed, in fact, from every particle of the usual saline taste which is such a drawback to water obtained in the ordinary manner.—*Railway Review*.

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THE shell concrete pavements of Macon, Ga., are attracting considerable attention at present. The material used is a shell limestone similar to the coquina of which buildings were constructed at St. Augustine while it was a Spanish colony. There is a bed of this stone about thirty miles from Macon, which was discovered during the construction of the Georgia Southern & Florida Railroad, some years ago. Part of the roadbed of that railway was made of it, and it hardened into such a durable form that several carloads were brought to the city and laid about the freight-station, where it resisted the wear of the heavy traffic unusually well. After it had been in service for four or five years, the city paved a street having one of the heaviest grades in Macon with it, and this first street gave such satisfaction that several more have since been paved in the same manner. About 35,000 square yards are now in use, and petitions for 10,000 yards more are on file. The stone is crushed and laid on the sub-grade excavated to receive it; the layer is about seven inches deep at first, and is consolidated by a fifteen-ton steam-roller to a thickness of six inches, being sprinkled at intervals. On heavy grades a gutter is formed by mixing cement with the stone. The pavement costs from 50 to 60 cents a square yard, which includes crushing and labor.—*Engineering Record*.

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VENEER-cutting has reached such perfection that a single elephant's tusk thirty inches long is now cut in London into a sheet of ivory 150 inches long and twenty inches wide, and some sheets of rosewood and mahogany are only about a fiftieth of an inch thick.—*Boston Transcript*.

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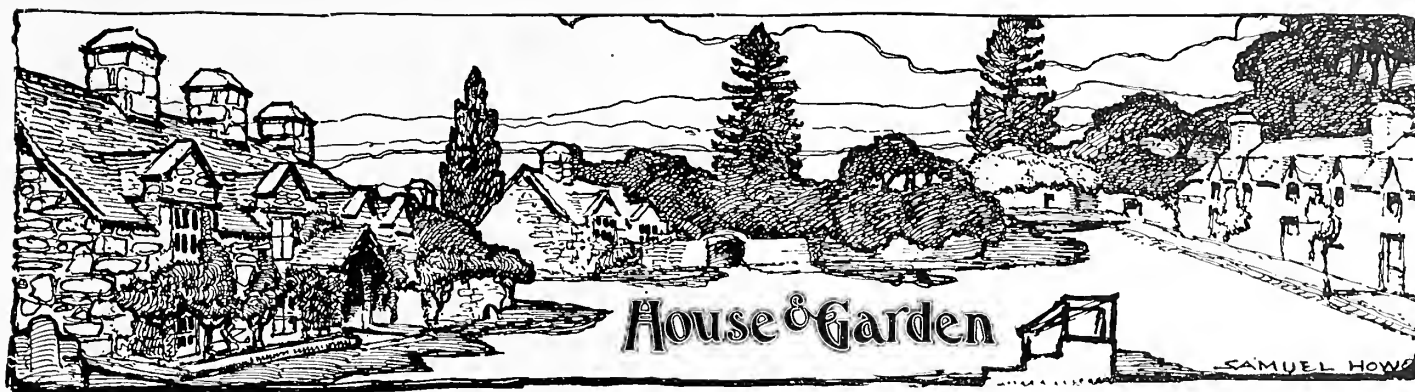
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AUGUST, 1907

No. 2

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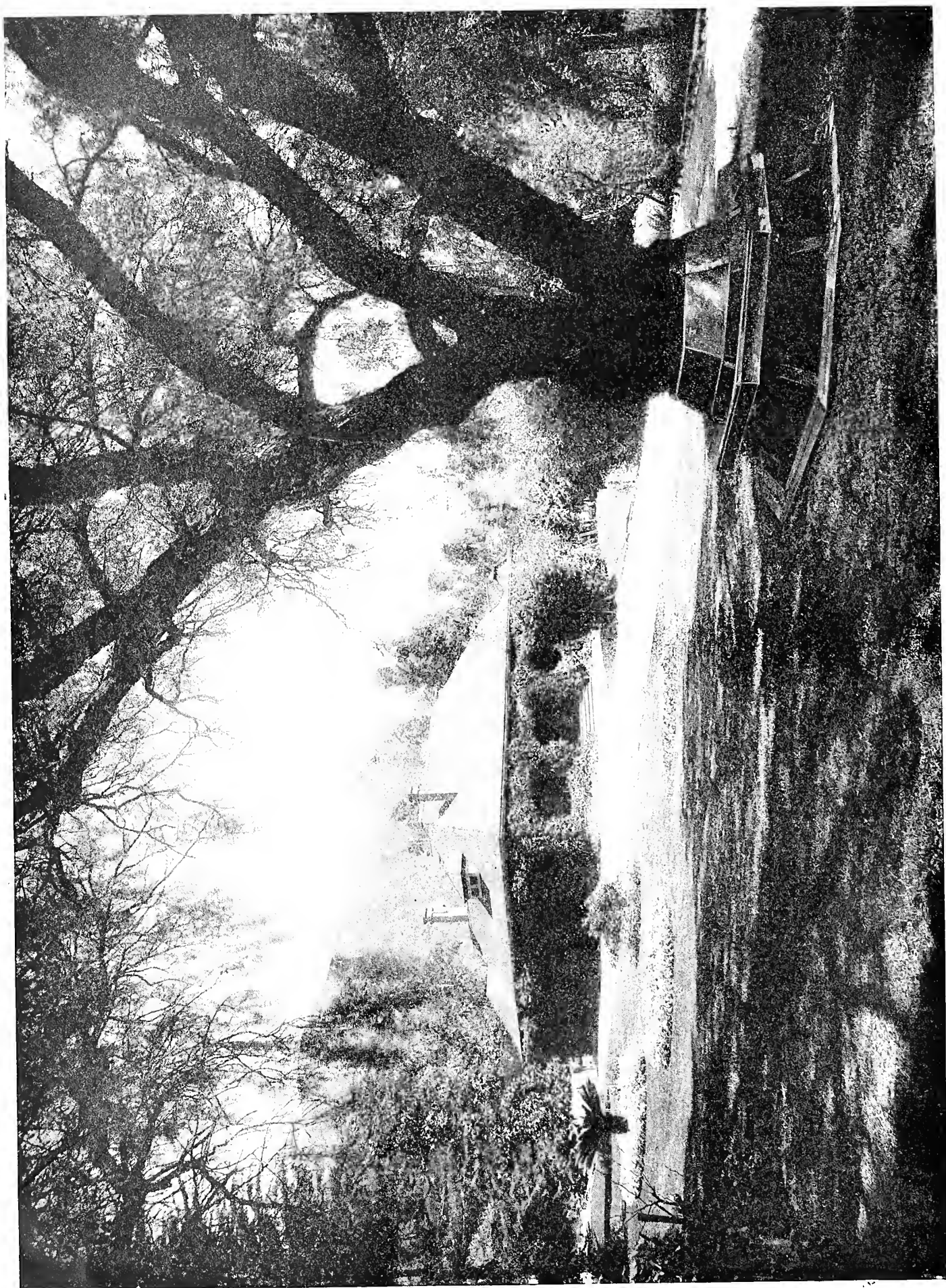
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TYPE OF CALIFORNIA BUNGALOW—THE FITZGERALD HOME, DUARTE, CALIFORNIA



House and Garden

VOL. XII

AUGUST, 1907

No. 2

Bungalows, What They Really Are

The Frequent Misapplication of the Name

By SEYMOUR E. LOCKE

FROM India to California is a far cry. The Englishman in the Far East, over two centuries ago, devised a form of habitation which to-day is being copied in many of its characteristics by the American in the Far West. When John Bull first sent his sons into the wilds of India to open up the avenues of trade along which vast wealth was soon to be moving into the coffers of the old Trading Companies, climatic conditions were encountered, which rendered life a very uncertain thing for the white man.

The dangers and discomforts of torrential rains,

tropical humidity and long droughts had to be met and the consequences minimized by the application of rational preventive measures.

This led to the planning of a form of house which would most nearly fill the requirements of protection from the elements direct as well as reduce the danger from the atmosphere impregnated with fever-laden moisture which the hot sun drew from the ground after the rains had ceased.

The native houses had the mother earth for floors, which after a rain and aided by the hot sun exhaled a poison as deadly as it was insidious. To mitigate



THE BUNGALOW OF MR. SCHUYLER COLE, COLEGROVE, CALIFORNIA

House and Garden



LIVING-ROOM IN THE BUNGALOW OF MR. SCHUYLER COLE

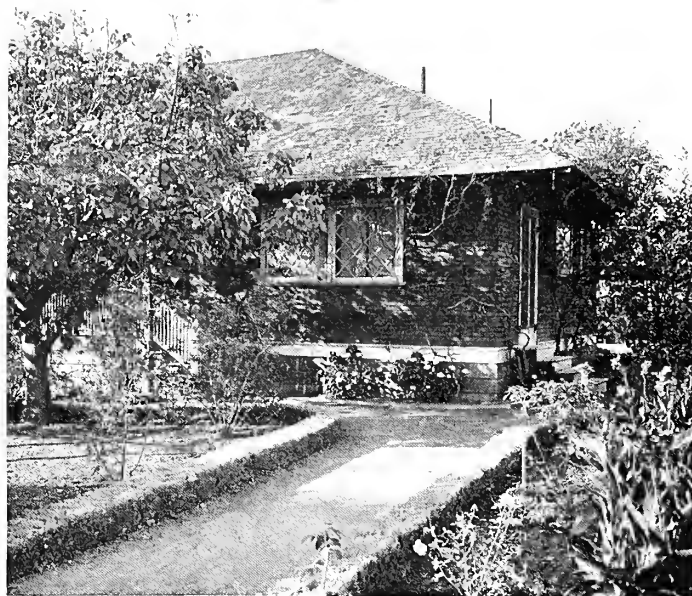
this the native prolonged the slope of the thatched roof nearly to the ground, in order to keep the moisture as far away as possible. This also served to protect the walls from the action of the rain against them and, these being most frequently built of sun-dried brick, was a very necessary precaution.

The Englishman, however, in planning his house proceeded to elevate the floor well above the ground which insured free circulation of air under it. For the roof he retained the palm thatch, so carefully and ingeniously laid that the water was shed so quickly it scarcely penetrated below the outside layer of palm fronds. Instead of bringing the roof line down so low as in the native house, he

extended it on all sides and made a gallery or veranda under it. This gave him in pleasant weather additional lounging room and hammock space as well as affording the necessary protection to the walls.

Thus were conditions improved, health was not constantly jeopardized and life became more bearable. The houses were invariably one story in height, the space secured by the rise of the roof above the top of the side walls to the apex was one of the essentials, forming an air space which kept the living apartments at a somewhat more uniform temperature.

What then in India and the Far East was a real necessity, has, by modifying it to meet the differing climatic



A CORNER OF MR. COLE'S BUNGALOW

Bungalows, What They Really Are

conditions in California and the Far West, been converted into a convenient and very desirable form of permanent house, which has gained immediate popular favor.

The reasons for its popularity are easily understood. First, a studied simplicity of design and detail and the lack of pretension in finish. Second, the artistic and unaffected use of the materials employed in the construction, and lastly, in consequence of the foregoing ones, the possibility of practising economy in the building of the home without

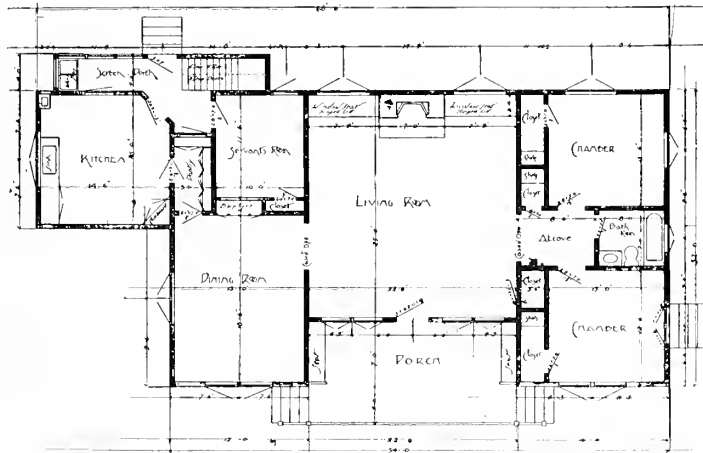
materially detracting from the artistic effect, or impairing the value from the standpoint of convenience or utility. Of course costly materials may be employed and expensive fittings installed which will run the cost into large figures if desired. But a bungalow is of necessity simple in design and where any considerable departures

are made from such simplicity the structure must be classified under a different name. In recent years many monstrosities have been perpetrated which have sought to cover their sins both of commission and omission under shelter of the appellation of "bungalow."

In this connection reference must be directed to a humorous article illustrated by an accompanying floor plan, which appeared several months since in one of the leading weekly illustrated journals, entitled "How to Build a Bungalow for \$15,000,000.00." The suggestions

contained therein possess in many instances just as good reason for being, as those we see embodied in some houses which the proud owners are pleased to call bungalows.

A most unpleasant mixture was recently depicted, having a heavy Spanish tiled roof carried on the most unsubstantial looking walls of cedar shingles. Had



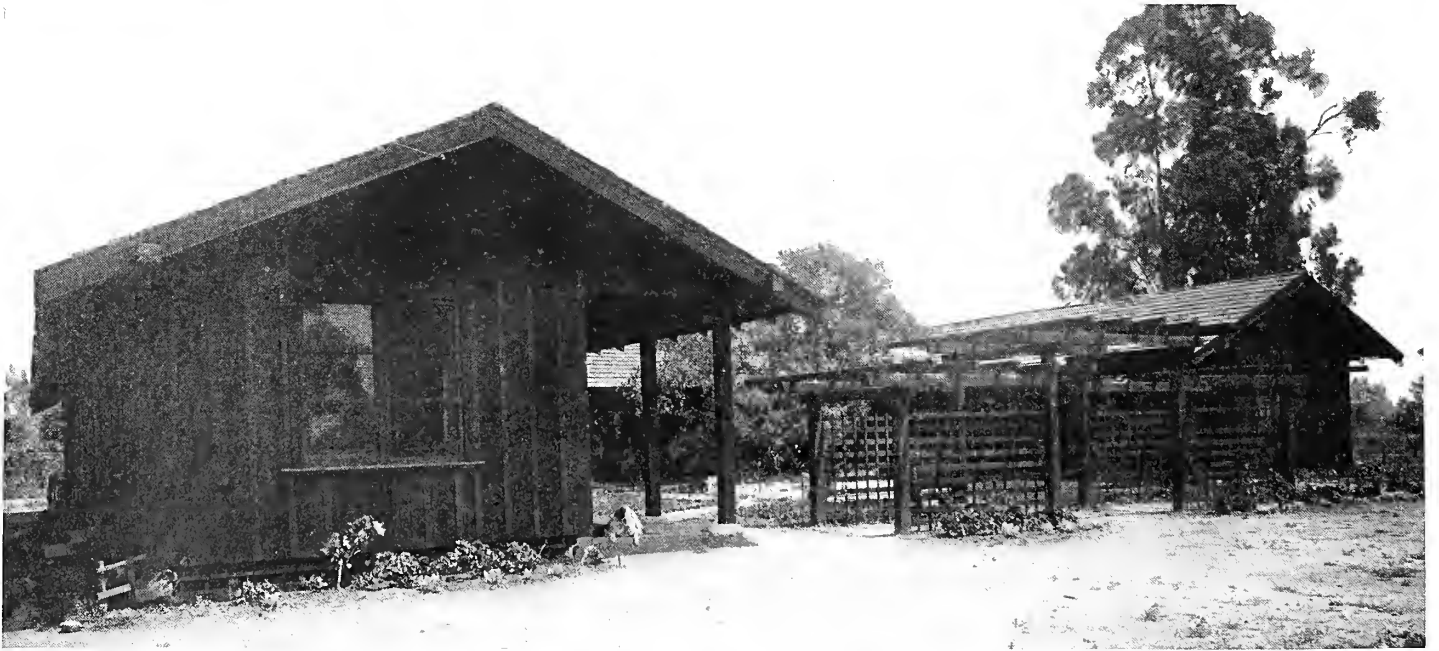
First Floor Plan of Mr. Cole's Bungalow



A HOUSE WITH PATIO AND PERGOLA OF ITALIAN INSPIRATION
The Home of Francis W. Wilson, Architect, Santa Barbara, California



RESIDENCE OF MR. BENJAMIN F. THURSTON, PASADENA, CALIFORNIA



THE HOME OF ARTURO BANDINI, ESQ., PASADENA, CALIFORNIA, SHOWING INSPIRATION FROM THE "ADOBE"

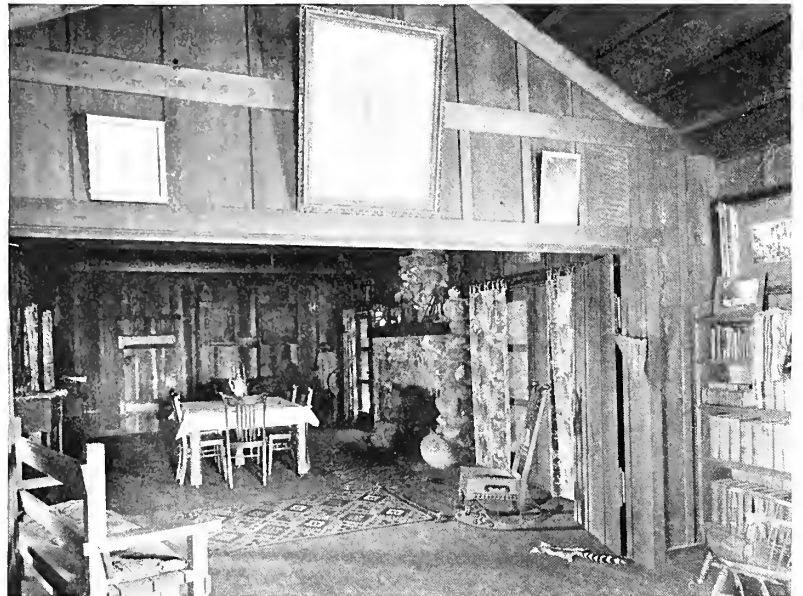
these walls been cemented to give the appearance of solid construction the effect would at least have been pleasing, however much of a deception it might have been in reality.

Other "creations" are long, rambling, many gabled, two-storied houses complicated in both plan and design, having more early English feeling with their half-timbered gables and Elizabethan details than any other—yet are referred to as "bungalows."

The roof lines of a bungalow should be as unbroken as possible and dormers permitted only for ventilation if this cannot be obtained in another manner.

Still other houses, characterized as bungalows, are charming ones built around an inner court or open patio; low one-story houses with floors only a few inches above the grade level—beautiful and most admirably adapted to the climatic conditions of the country, but they are not bungalows—but the development of the abode of the "Hacienda," or, the "Villino of Italy" into delightful modern homes in which simplicity of living may be indulged in, or where the more complicated mode of daily life exacted by social ambitions may be installed.

The old Spanish or Mexican ranch houses were usually built around three sides of a square, with wide-covered brick-paved corridors facing the court yard. The various rooms and apartments all opened off from these corridors and the floors were only a few inches above the brick paving. The dry air and earth made the slightest ventilation under the floor sufficient to prevent deterioration of the timbers. The roofs were generally flat but some

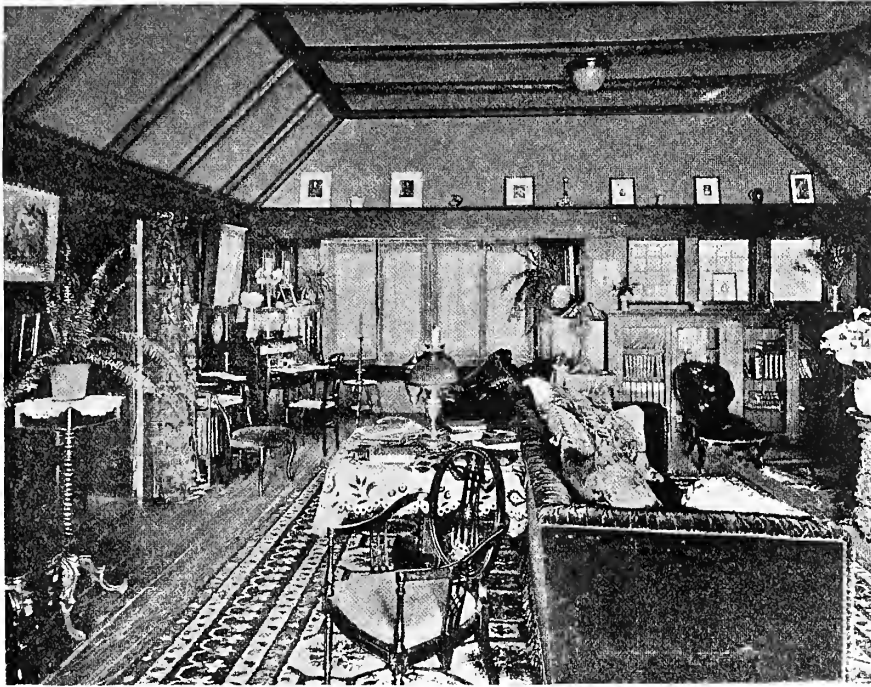


DINING-ROOM IN THE HOME OF ARTURO BANDINI, ESQ.

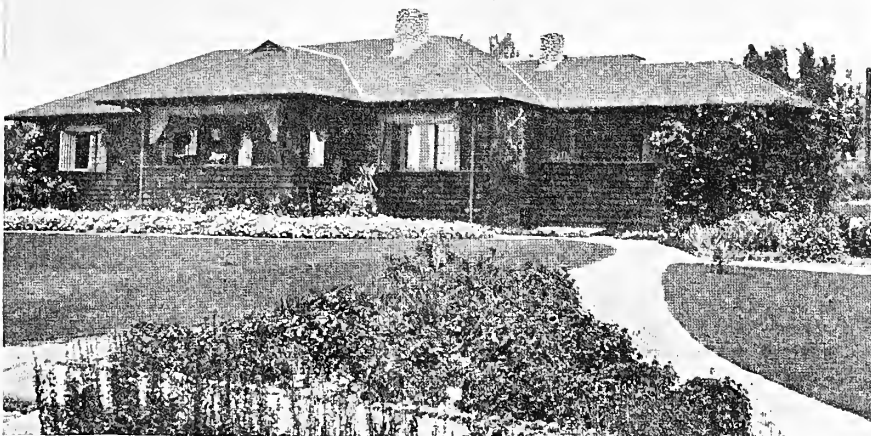


LIVING-ROOM IN THE HOME OF ARTURO BANDINI, ESQ.

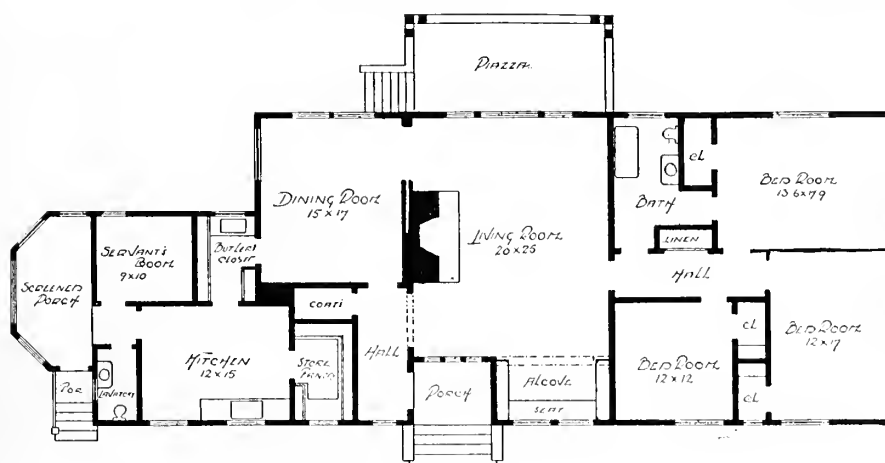
Bungalows, What They Really Are



THE LIVING-ROOM IN THE BUNGALOW OF MRS. D. H. GIROUARD,
ALTADENA, CALIFORNIA



THE BUNGALOW OF MRS. D. H. GIROUARD, ALTADENA, CALIFORNIA



Floor Plan of Mrs. D. H. Girouard's Bungalow

had a ridge and rafters and were covered with tiling, or split shakes, or slabs cut from pine trees in the adjacent mountain range. It is easy then for the "tenderfoot" to confuse this low structure with the bungalow even though it resembles it only in being a one-storied house.

The climate of Southern California for the major part of the year is dry and free from humidity. The sun, from which protection is sought in India, is eagerly courted in California. The "three hundred cloudless days in the year" which the acclimated Easterner is heard mentioning so frequently and so enthusiastically are responsible for the beneficent effects so often noticeable in the faces of those who seek health and consequent happiness in that favored locality. Hence the elimination in many cases in the Southern California bungalow of the encircling veranda and the placing of porches, loggias or even uncovered terraces at such points as will enable the occupant to take a morning sun-bath or in the afternoon lounge in the shade, where the gentle breath of the trade-wind wafted up from tropical islands in more Southern latitudes of the Pacific bring to sore and tired lungs, healing balm and peaceful rest.

In the East India bungalow a large living-room occupies the center of the house with sleeping-rooms on each of two sides. The kitchen and quarters for servants are in detached houses, the former being connected with "the house" by a covered passage. This was made necessary by reason of the evident readiness of the thatches to catch fire and destroy the entire establishment, for in those days cooking stoves and ranges were unknown and the cooking was done on open fires built upon a raised platform or table of clay. The isolation of the only part of the ménage where fire was ever used solved the problem as far as the household gods at least were concerned. If the dinner was cooled by a lengthy passage from the kitchen to the table it was usually so impregnated with curry that enough heat remained to satisfy all but the most exacting.

In California the isolation of the servants' rooms and kitchen department



THE BUNGALOW OF MR. LINDSAY, ALTADENA, CALIFORNIA

frees the house from odors of cooking, for the trade-winds are so constant that by properly locating these service rooms absolute freedom from this annoyance may be secured as well as the surety of more privacy, which the "one floor plan" sometimes makes difficult to obtain.

The several illustrations herewith given set forth good examples of what may be defined as "acclimatized bungalows" as well as some houses, the inspiration for which may easily be traced to Spain or Mexico and Italy, and improperly called bungalows, but which by any other name would still be quite as beautiful.

Of this latter type the home of Mr. Francis W. Wilson of Santa Barbara is a charming one showing unmistakable Italian origin, but it cannot properly be called a bungalow. The house is in the form of the letter H, with the ends of the two rear legs connected by a wall about six feet high from which flows a stream of water falling into a little pool in and around which caladiums are growing, forming a delightful feature of the enclosed court where complete privacy is assured.

The house of Mr. A. J. Eddy at Pasadena, California, is another one possessing much beauty of

finish throughout its interior where primitive designs and effects have been employed—after being refined and beautified to meet modern usages. The exterior presents the severe simplicity of detail which is so restful and which characterized all the older adobe ranch houses, after which it has evidently been patterned.

The home of Arturo Bandini, Esq., located on the outskirts of Pasadena, is built on three sides of a court and shows the Mexican form constructed in the simplest manner, of redwood boards set upright, the joints both inside and outside, being covered with three-inch battens. The exterior is left in the rough and stained, while the inside is surfaced and given a thin light oil finish to prevent spotting of the wood and yet retain as nearly as possible its natural color. The interior illustrations suggest much room and comfort and artistic possibilities at comparatively small outlay.

What may be considered a type both of Southern California bungalows and California rural homes, is seen in the Fitzgerald house at Duarte, California. It is situated in perhaps the most beautiful stretch of country in the San Gabriel valley, and has for a background the Sierra Madre mountains, whose

Bungalows, What They Really Are



THE LIVING-ROOM LOOKING INTO THE DINING-ROOM—BUNGALOW OF MR. LINDSAY, ALTADENA, CALIFORNIA

fringing pines on the summit appear from the valley below like the ranks of an army, ever moving yet never advancing. The house itself is embowered in vines and its setting is amidst orange and olive groves. The spreading pepper tree shown in the foreground of the picture extends its arms across the broad driveway and shades the miniature pool and water-garden with its trellis sheltered seat adjoining. The roof of the house almost unbroken, with its broad expanse of silvery gray showing against the mountain background, the encircling veranda a mass of luxuriant rose and other vines and the broad sun-lit spaces, all make the house picturesque and attractive in the extreme.

An inexpensive yet exceedingly comfortable bungalow is that of Mr. Schuyler Cole at Colegrove, Los Angeles County, California. The exterior is so screened by trees and covered with vines that but a faint idea can be gotten from the pictures of its size and general effect. The plan, however, will show the measurements. The arrangement is typical, the detail and finish simple in the extreme. The comforts and conveniences provided, however, are all that are usually found in much more pretentious houses and the sanitary appliances all that could be desired. The view given of Mr. Benj. F. Thurston's sidehill bungalow on West Bellefontaine Street, Pasadena,

shows a very typical adaptation of the Far Eastern idea to local conditions. The house is of frame, the exterior cemented on metal lath. The foundations, chimneys, and porch column work all being of boulders from the bed of the near-by mountain stream. The wide veranda faces the west, on which side the most shelter from the sun is usually provided. Extensive and beautiful views are obtained from this porch both up the Arroyo Seco cañon with the foothills and mountains beyond, and down over the Los Angeles hills to the Pacific Ocean. The wing at the rear of the house which extends at an angle from the main building contains the kitchen conveniences properly located so that all odors are carried away from the house, as the trade-winds blow from the southwest. The house is a new one; given one year, or at most, two, and the growth of vines, shrubs, etc., will so enfold it as to make it hardly possible to recognize in it the same house herewith shown.

The bungalow built for Mrs. D. H. Girouard at Altadena, California, is located near the top of the long heavy grade of the mesa which slopes from the Sierra Madre mountains down to Pasadena, some five miles away. The house faces the south, thus securing to the principal rooms, unobstructed, the magnificent views

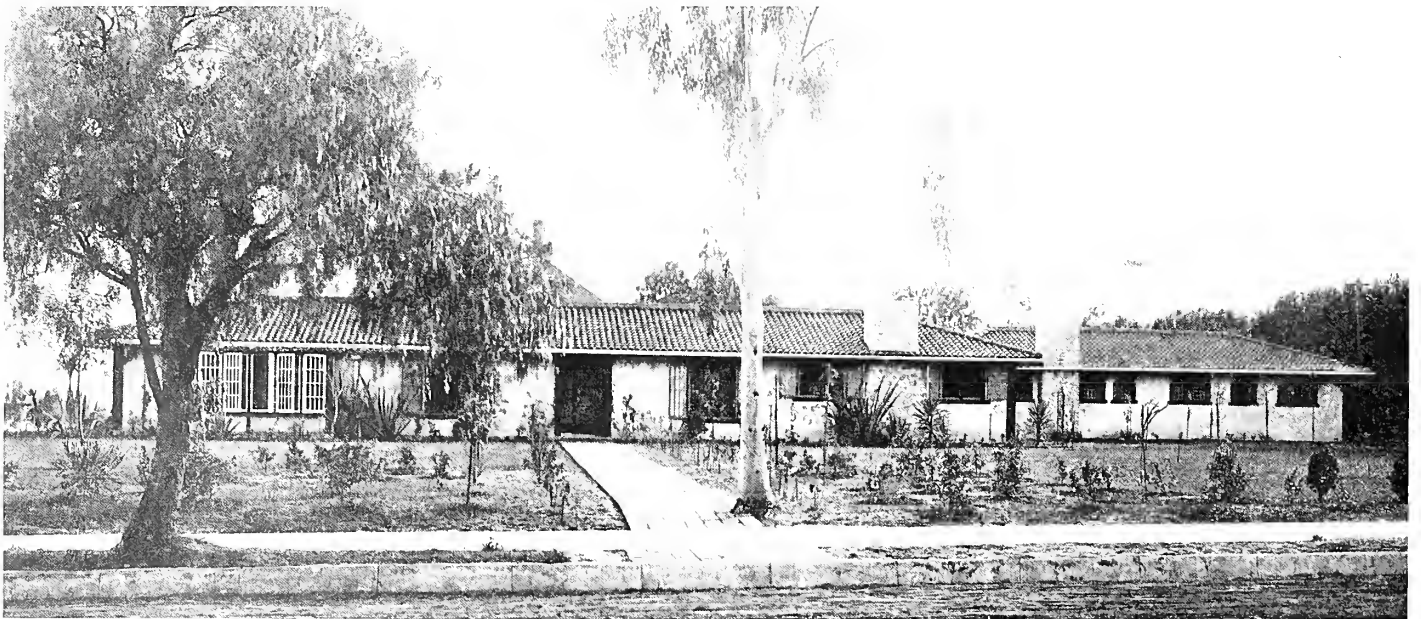
House and Garden



THE LIVING-ROOM IN MR. LINDSAY'S BUNGALOW, SHOWING THE ROUGH STONE FIREPLACE

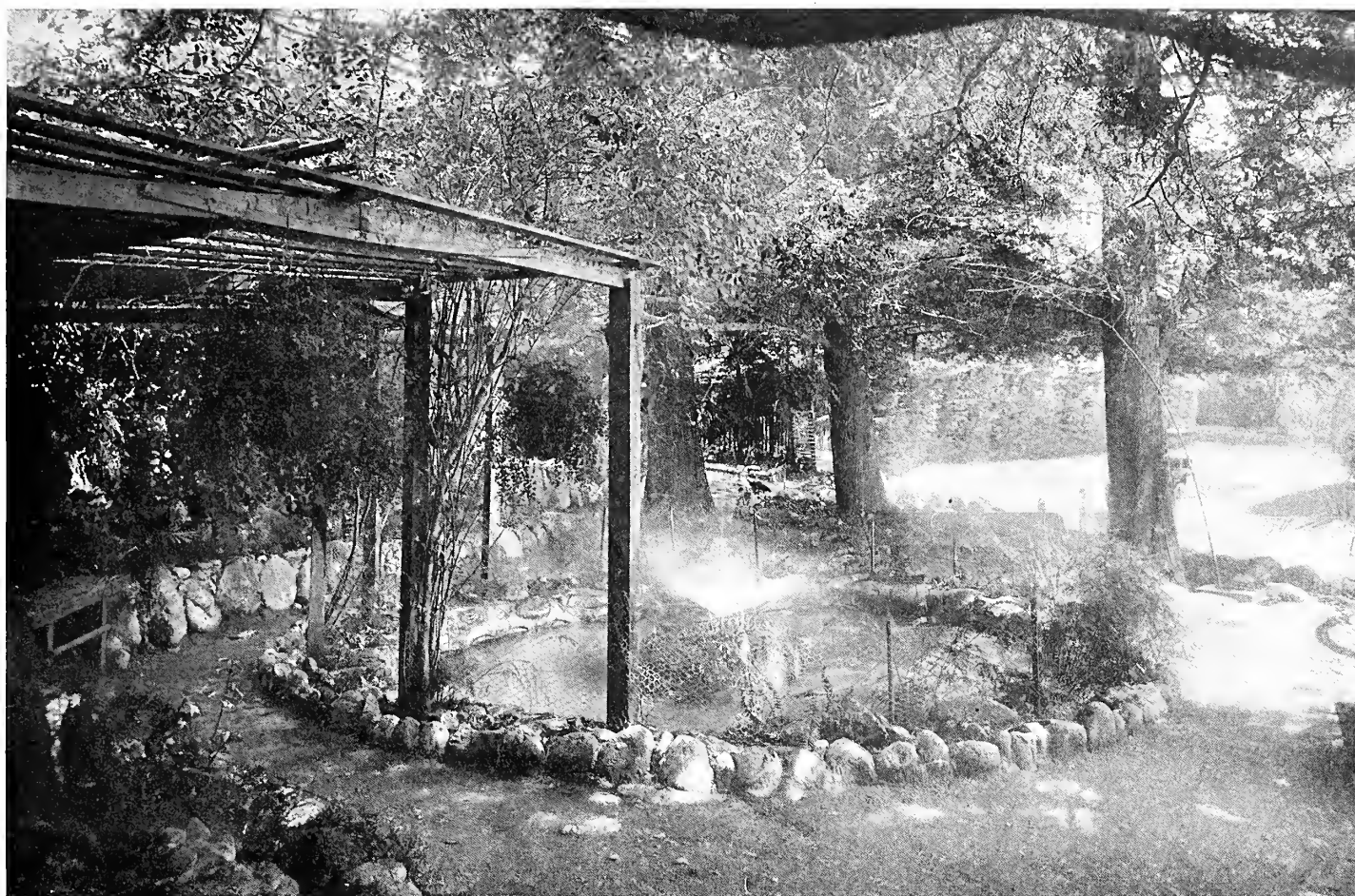
which on clear days extend even to the Channel Islands, some forty miles off shore in the Pacific Ocean. The approach is from the avenue above the house by walks and a carriage way leading to the small porch shown on plan. From this porch an entrance hall leads to the central living-room which

extends entirely through the house, opening by generous French windows onto a piazza at the south. The living-room is panel wainscoted to the height of about eight feet where the ceiling, as shown in the illustration, is divided into panels on the rake by light moulded beams; the center of the ceiling is treated



THE HOUSE OF MR. A. J. EDDY, PASADENA, CALIFORNIA, SHOWING MEXICAN INSPIRATION

Bungalows, What They Really Are



AQUATIC POOL AND RUSTIC SEAT—THE FITZGERALD HOME, DUARTE, CALIFORNIA

in a similar manner, the panels being plastered. A large fireplace and brick mantel form an attractive feature of this room. Reference to the plan will show a very successful arrangement of the sleeping-rooms and conveniences for the family on one side of the living-room; on the other side the dining-room, facing east and south, with the kitchen department complete and servant's room, placed to be as little in evidence as possible; an octagonal latticed and screened porch masks the outside kitchen entrance.

The exterior walls are covered with cedar shingles, stained. The roof, which is unbroken by excrescences, has wide extending eaves. The chimney tops are of cobblestone laid in cement mortar with joints well raked out to give light and shade effects. Casement windows with small lights of glass lend a definite charm to the appearance of the house, which as a whole, possesses much merit in the frank combination of the useful and the artistic.

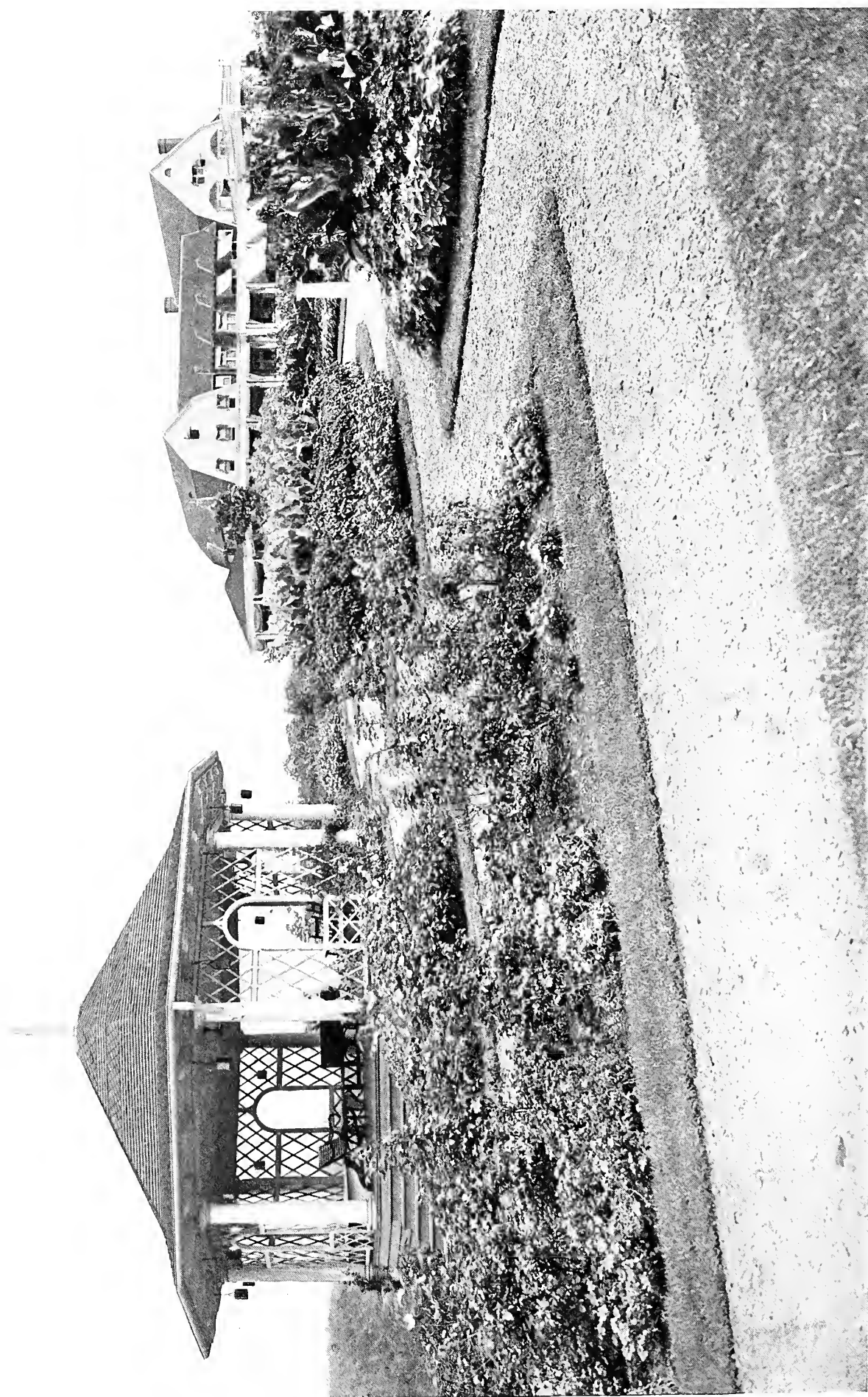
A most satisfactory house is the bungalow of Mr. Lindsay, also located at Altadena. A very pleasing rusticity in the exterior appearance is given by the use of the trunks of small trees for porch columns and railings and the cobblestone work of the chimneys and foundations. The house is low-spreading and inviting;—the roof lines are good and are practically

unbroken. From the two views given of the interior may be seen the general character of the finish and furnishings of houses of this type in Southern California—indicative of the great amount of comfort possible with minimum expenditure of care and energy.

It must not be inferred that bungalows and houses of similar character are confined to Southern California in this country. The conditions of climate, however, render them particularly suitable for all the year occupancy there.

In recent years they have been found on both sides of the Continent to be ideal for summer houses either at the seashore or in the mountains. Long Island has many examples of them, while the New Jersey coast resorts and inland towns are replete with them, and the general favor accorded them has resulted in very many having been erected for such uses.

The "Encyclopædia Britannica" says; "The Bungalow is the kind of house occupied by Europeans in the interior of India. It is a one storied thatched or tiled house usually surrounded by a veranda. Houses of masonry with terraced roofs are distinguished as 'packa-houses.' The name is a corruption of the native word *bangla*—Bengalese—and probably refers to the first place or district, where the native house of similar form was noticed by Europeans."



THE GARDEN OF THE PITTSBURGH COUNTRY CLUB



The Pittsburgh Country Club

American Country Clubs

IV. THE PITTSBURGH COUNTRY CLUB

By MABEL TUKE PRIESTMAN

THE Country Club of Pittsburgh is one of the most ambitious and progressive suburban clubs in the United States, and all its members are loyal and enthusiastic supporters of all its functions. The choice of its location is a particularly happy one. It is situated on a hill just beyond the long stretch of Beechwood Boulevard, where three promontories jut out into the four mile Run Valley. The central promontory, undoubtedly the most beautiful of the three, is the one upon which the country club is situated. It is 464 feet above the water line in the heart of the city, and 1170 feet above sea level. It is within half a mile of the boulevard driveway and scarcely a mile from the street cars.

A lovelier or more accessible spot for a country club could not have been chosen, and its commanding view, covering 360 degrees of the circle, and its exposed position make it always a cool and desirable spot in the hot days of summer. The broad driveway which winds round the hill allows the visitor an excellent opportunity of viewing the club house.

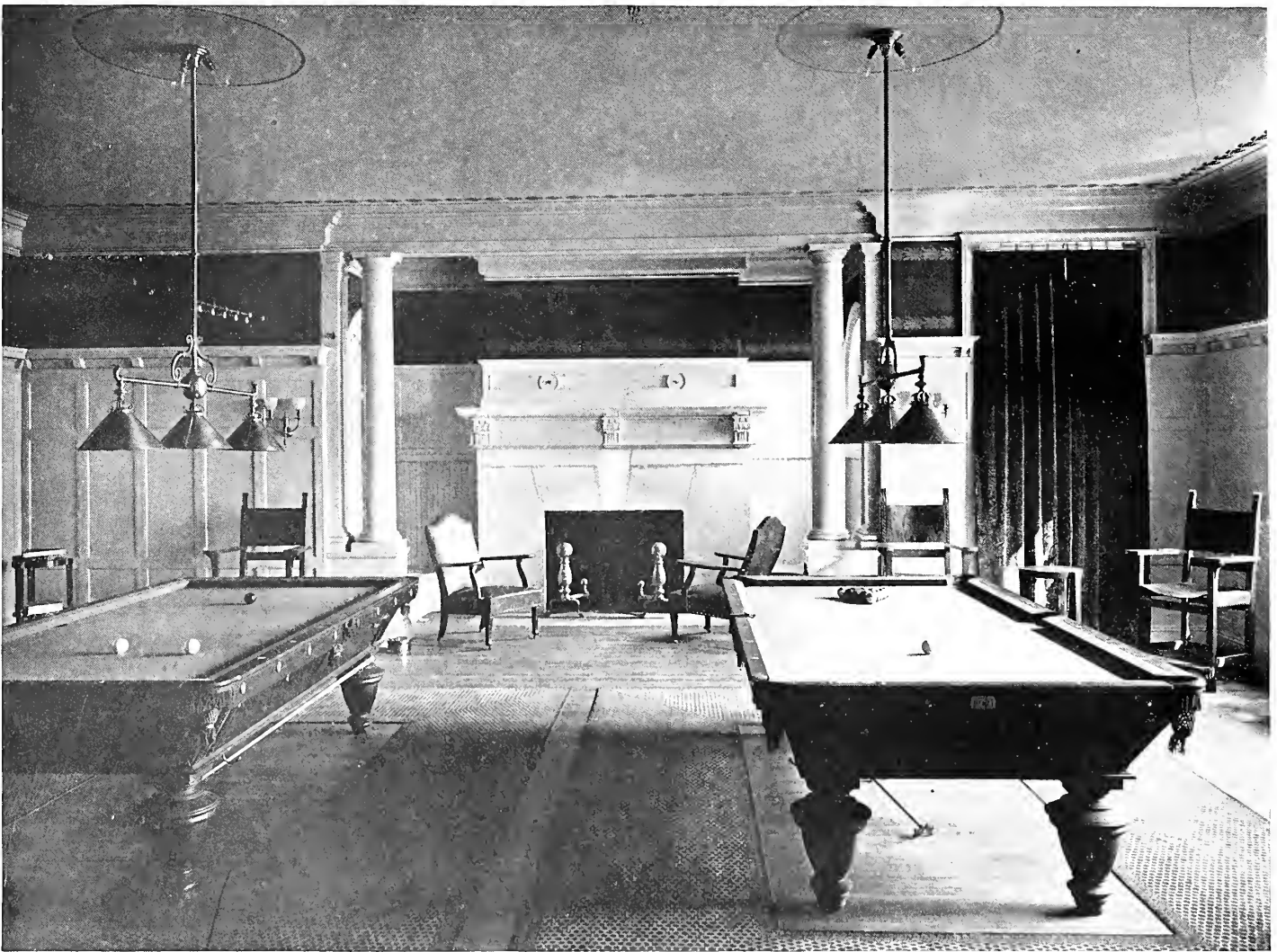
It is built in Colonial style and is surrounded on two sides by wide verandas. The entrance is in the center of the building, and is reached through the piazza from the porte-cochère. The handsome portico extends some distance beyond the main porch and adds to the distinctive approach. The building is formed of overlapping boards, painted

gray, with white trims. The dormer windows in the roof add a pleasing quality to the general effect of the club house, and the heavy columns supporting the piazza roof have an imposing appearance.

A good view is obtained from the round porch at one end of the building. It serves a useful purpose in being a charming outdoor dining-room. Masses of palms banked against the bright awnings, with the scent of flowers wafted in from the flower boxes on the piazza, make it an ideal spot for dining.

The dining-room itself overlooks this porch. The room is attractively broken by heavy columns supporting deep moulded beams. The walls are covered with blue green tapestry. The ceiling is stenciled with a wide border repeating the tones of the wall fabric. The furniture is of beautifully carved heavy mahogany, while the floors are partly covered with rugs having a very heavy pile, which were made to order in Vienna. The floor of the dining-room has been laid with handsome maple, for dancing, and may be engaged for that purpose after dinner hours, although one third of the room can be cut off and used at all hours.

Adjoining the dining-room are the reception and reading-rooms, which are divided by columns in the same way as the dining-room, giving beautiful vistas into the rooms on either side. The chairs are upholstered in leather and tapestry, and the rooms are



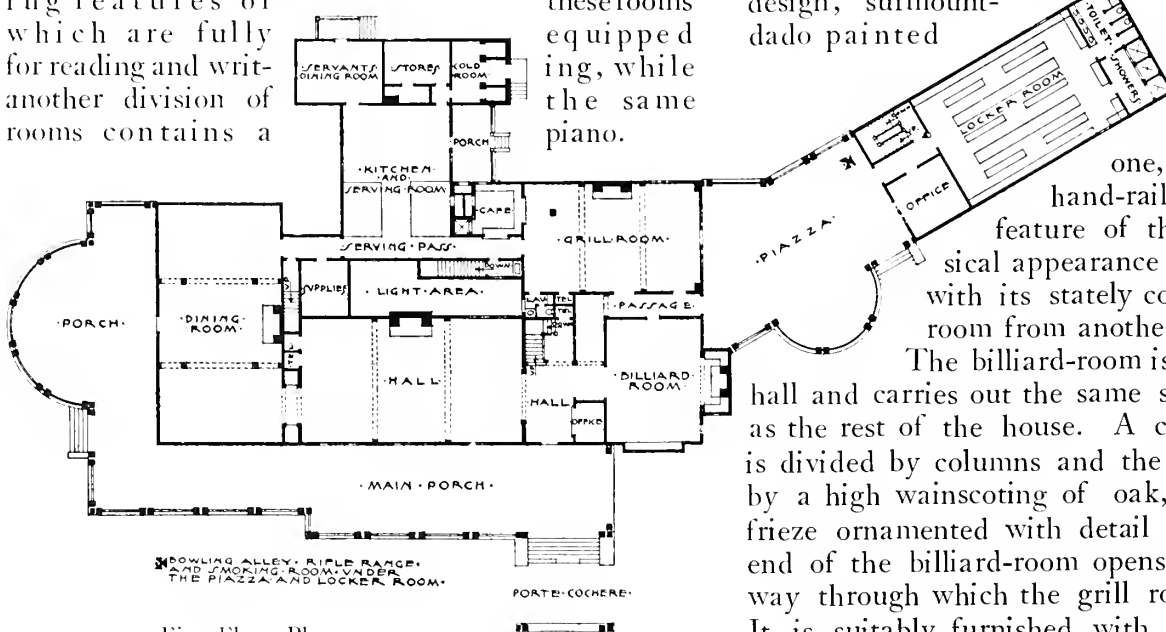
THE BILLIARD-ROOM WITH ITS CHARMING INGLE-NOOK

furnished with handsome mahogany furniture. The color scheme is repeated in the beautiful Vienna rugs. The heavy mouldings and white columns are pleasing features of which are fully for reading and writing—another division of rooms contains a

Taking our way through the house we find ourselves in a spacious hall, which is attractively papered with scenic design, surmounted by a low paneled white.

The wide staircase is a particularly imposing one, with its treads and hand-rail of mahogany. The feature of the club is the classical appearance of the lower part, with its stately columns dividing one room from another.

The billiard-room is on the right of the hall and carries out the same style of architecture as the rest of the house. A charming inglenook is divided by columns and the wall is surrounded by a high wainscoting of oak, with a handsome frieze ornamented with detail border lines. One end of the billiard-room opens into another hallway through which the grill room can be reached. It is suitably furnished with chairs and tables of



First Floor Plan

The Pittsburgh Country Club



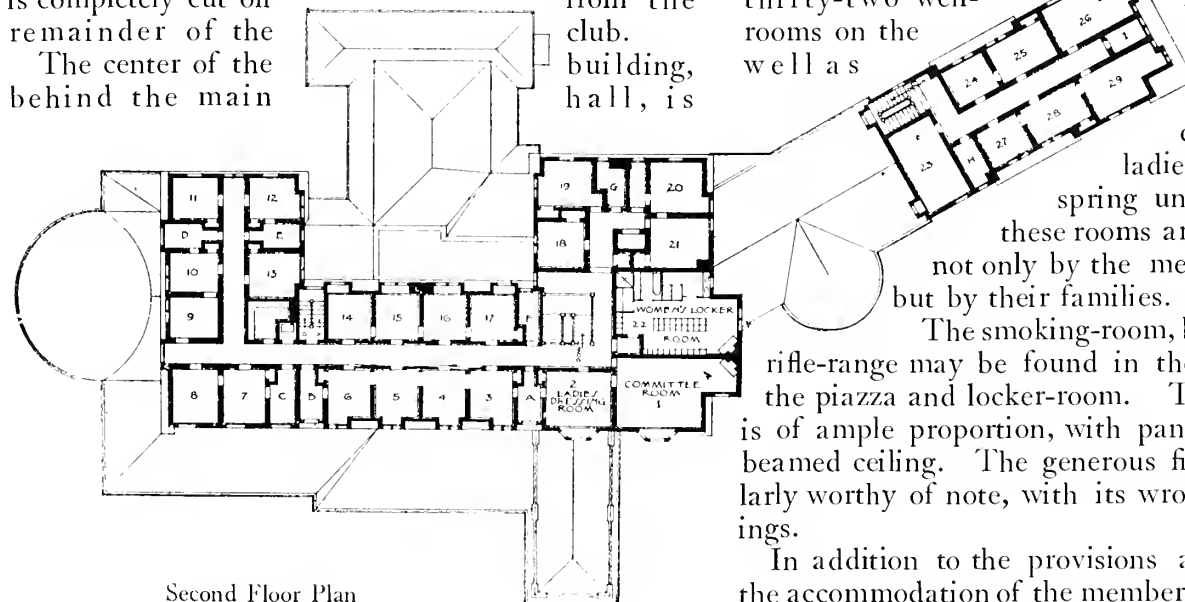
THE GRILL ROOM

massive oak, and the high walls are paneled with oak to the height of the doorways. The ceiling is heavily beamed, and each panel is ornamented with carvings harmonizing with the frieze. The grill room is completely cut off from the remainder of the club.

The center of the building, behind the main

hall, is

devoted to the service quarters. In an adjoining building connected with the main club house by a piazza, are the locker-rooms and shower-baths. In the main club house there are thirty-two well-appointed bedrooms on the second floor, as well as

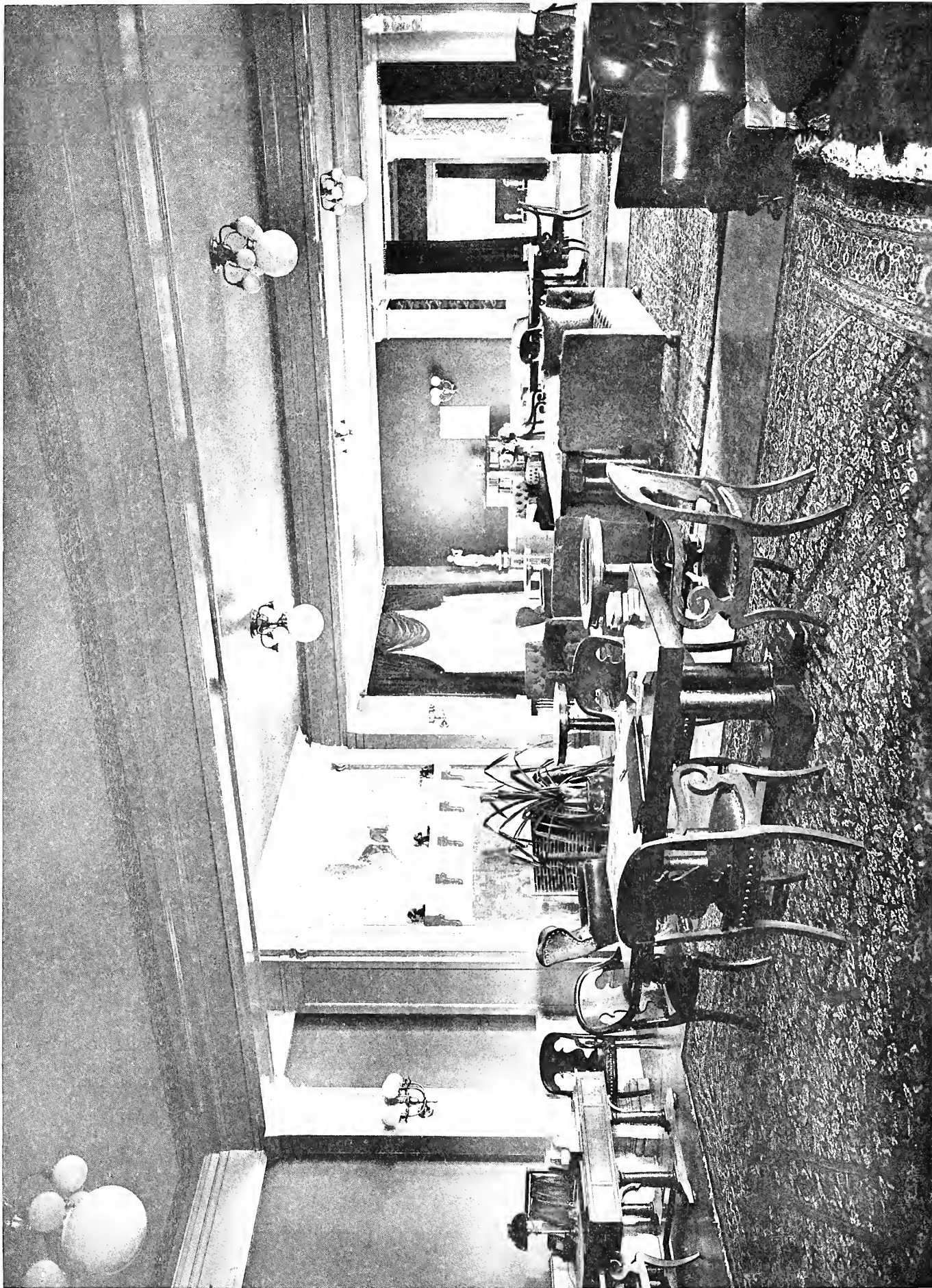


Second Floor Plan

dressing-rooms, and a private dining-room for the ladies. From early spring until late in the fall these rooms are in constant use not only by the members of the club but by their families.

The smoking-room, bowling-alleys, and rifle-range may be found in the basement below the piazza and locker-room. The smoking-room is of ample proportion, with paneled walls and low beamed ceiling. The generous fireplace is particularly worthy of note, with its wrought iron furnishings.

In addition to the provisions already named for the accommodation of the members and their friends,



THE RECEPTION ROOMS WITH A GLIMPSE OF THE HALL BEYOND

The Pittsburgh Country Club



THE REGISTERED JERSEY CATTLE BELONGING TO THE CLUB

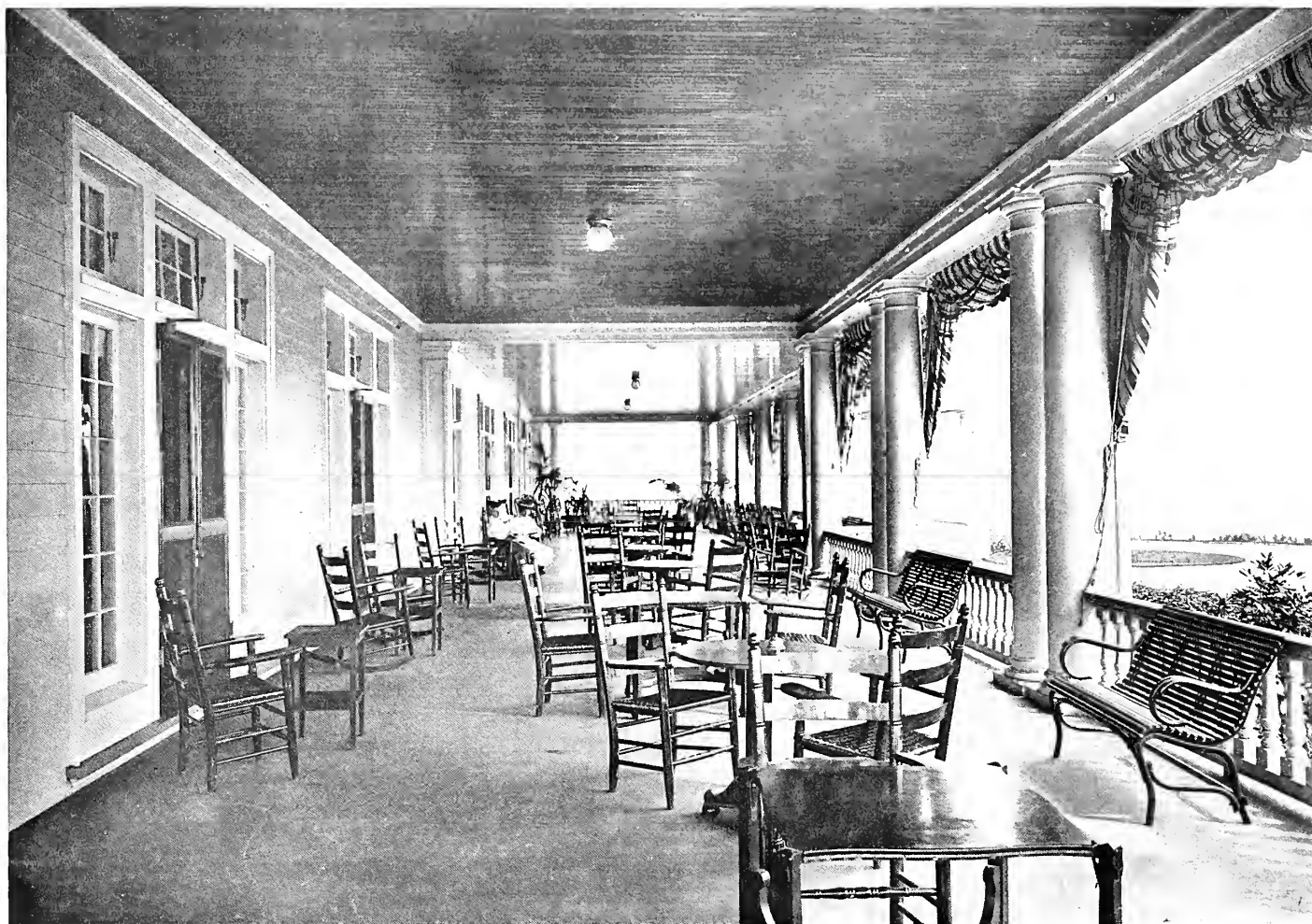


THE FOURTH HOLE

House and Garden



THE FOUR-IN-HAND BELONGING TO THE COUNTRY CLUB



THE MAIN PIAZZA IN FRONT OF THE CLUB

The Pittsburgh Country Club

fine golf links, lawn tennis courts, bowling alleys, polo field, riding, driving, coaching and concerts are all available to the members and guests. The club forms an important factor in the social life of Pittsburgh.

The club is a very progressive one, and its board of directors are enthusiastic in widening its spheres. Eventually it will possess a swimming-pool and indoor riding-school as well as its own greenhouse. The pool has already been designed. It is proposed to build the pool sixty feet long and thirty feet wide, also to have a suite of Turkish baths attached and an instructor in swimming will be in attendance who can teach the children of the members, and be responsible for their safety.

For the near future a few squash courts, more tennis courts, tether ball and bowling on the green, with a good gymnasium are already planned.

The club already possesses accommodation for sixty horses and polo ponies as well as commodious stabling. It is expected sometime in the future the Pittsburgh horse shows will be held in the riding-school. A competent riding master is always in attendance, and is subject to the call not only of members of the club but their families.

A unique feature of the club is the possession of

several pleasure vehicles. The four-in-hand coach "Hiawatha," the four-in-hand break, and the tandem-cart have all been given to the club by some of its horse-loving members, and are fully appreciated. Polo ponies for riding, or for polo practice, may be engaged at any time except on days when a match game is going on and lessons in polo may be arranged for.

The club being a mile or a mile and a half away from the street cars, arrangements are made, whereby members not choosing to go in their own, or not possessing their own conveyances, can be taken to the club by the club's automobiles and wagonettes.

The outdoor sports are confined to golf, and tennis. Golf being the chief game of interest at this country club, and though only possessing a nine hole course, its members are enthusiastic lovers of the sport. The holes are all visible from the club porches.

Every privilege is given to ladies and children to make full and free use of the club house and ground for afternoon teas, porch parties, picnics, card parties, etc.

The Country Club of Pittsburgh is perhaps the only club in the United States owning its own herd of registered Jersey cattle as well as a herd of Berkshire swine. They also grow their own vegetables and raise their own chickens.



THE SMOKING-ROOM IN THE BASEMENT OF THE CLUB HOUSE

Artistic Japanese Features for Gardens and Country Estates

By F. MAUDE SMITH

HOWEVER much we have cause to change our minds from time to time, regarding the Japanese people, never within the memory of even the oldest inhabitant, has there been a shadow of doubt as to their exquisite ideas in art. Their superb embroideries serve for everything from collar embellishments to wall panels. As for their skill with the brush, their figures are so lifelike as to have been prettily touched off as literally arising and walking off the paper.

Though fascinated with their landscape gardens in miniature the occidental regards such topiary efforts as mere curios or child's play. Indeed, many children do try their hands at such effects, with no more space than a window sill box affords. Grown-ups, however, with more or less of the blessed earth at their command go in for broader schemes.

The stone lanterns are most frequently used of the real Japanese features. They are altogether fascinating, whether they be of the tall graceful, or low squat, form. These odd and interesting importations are set at such places in their grounds as require lights. It must, however, be admitted that some merely "erect" them as monuments to their money or vanity. Of course they may be hewn out of native stone. Very many, truly copied and praiseworthy, never saw the Flowery Kingdom, a sight just now as much desired as was



JAPANESE STONE LANTERN



GATEWAY IN BRICK, TILE AND IRON

that of Paris when somebody, long ago, was moved to say, "See Paris and die." But no longer are we content with seeing. There's the desire to bring home, to utilize, and to make beautiful.

For large estates, where various effects may be carried out, a stunning addition is the Japanese temple gate. Many fancy, at first hearing of this gate, that it is but a thin frame, little more than our own gateways. Not so, the temple gate in Japan is a two-story affair with a balcony around the upper story. It may serve as a mere shelter or as an outdoor sitting-room or studio of the most fascinating and seductive character. The first floor is open, though in Japan great carved figures of terrifying gods guard it at each end. There, too, the second story would be filled with the religious emblems that

appear so grotesque to us and mean so much to them. The stairway runs up at one side. The one illustrated was brought from Japan, where it was carefully taken down, and here it was as carefully put up again, by Japanese workmen, after its long journey. It might be copied at a modest figure.

Gateways, as they are understood by most persons, may be charmingly done in the Japanese fashion, too.

A gateway in a wall or iron fence may be artistically accomplished in carved stone and ornamented iron work, while a wall of brick, with wide mortar joints, is effective with a gateway done in brick and tile.

Or the gateway may be of wood, painted as well as carved. Indeed, the painting is an important item of all Japanese features. Without their peculiarly brilliant shade of red paint or lacquer it is all wrong.

Placed near by the temple gate already written of, and over a stream connecting two lotus ponds, is a Japanese bridge. This wooden structure spans most sketchily the pretty ribbon of



AN ATTRACTIVE JAPANESE BRIDGE

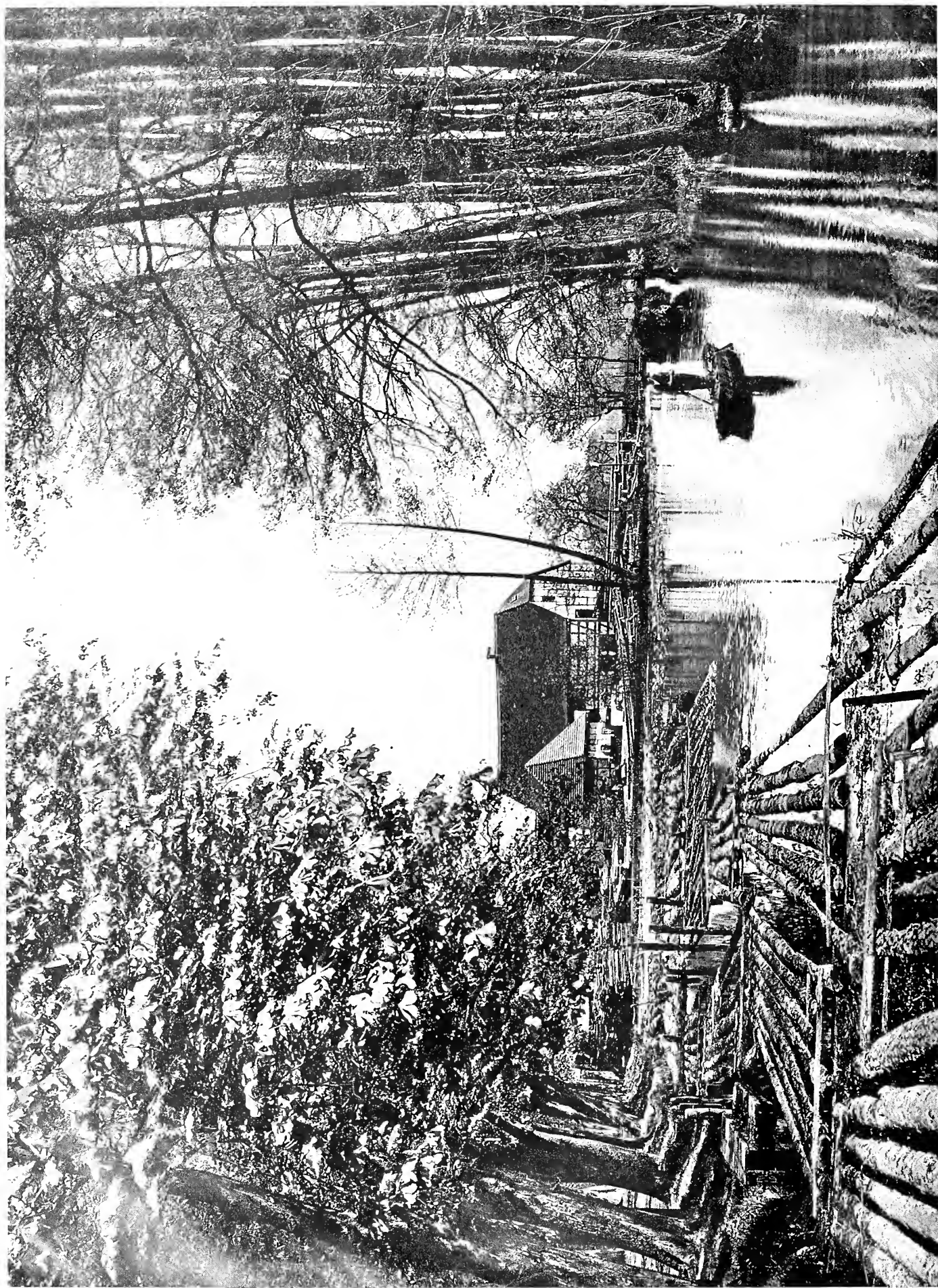
water, and the stately pink and white flowers have an unusually fragile appearance as compared with the stocky little bridge with its nearly circular fiery red railings and supports. The remainder of the bridge is left natural color. Of a truth it has not the air of a bridge built for Americans, but rather seems designed for the attitudinizing of a troupe of players from the land of the Mikado or for this wonderful folk as we know them on the paper fans from the land across the sea.

The beautiful Wistaria, the legendary pine (both grown by the Japanese to perfection) that challenger of the breezes, the tall bamboo, should supplement the picture in those grounds favored with Japanese architectural touches, while the porcelain bowl with its pigny garden, including a gnarled, lichen-covered evergreen, will adorn the temple gate studio.

It is peculiarly interesting that just as we are going in for Japanese features *en grand*, the Japs themselves are broadening their scheme of gardening, the advanced Japanese landholder now speaking of his horticultural interests by the hundred acres instead of by the square foot.



JAPANESE TEMPLE GATE AS A STUDIO



E. Br chmann, I u'enan Photographer

SAW MILL AT LÜBBENAU, SPREEWALD

THE SPREEWALD

A BIT OF THE OLD WORLD

By WILLIAM MAYNER

THE rivers Havel and Spree lend to the general landscape of the Mark of Brandenburg a peculiarly fascinating character, but it is the "Spreewald" in particular, over which an indescribable charm seems to rest. One cannot but be impressed and feel a wonderful interest in the customs, dress, mode of living and language of the inhabitants of the Spreewald, the remnants of a once powerful race, known as the Wends. The Wends are a Slavic tribe which once occupied the Northern and Eastern parts of Germany.

The Colony of Burg, in the Spreewald, was founded in the year 1765 by Frederick the Great; the hundred settlers who came at that time from Austria, Bohemia, Hungary, Saxony and Silesia, receiving each about eighteen acres of fiscal land. It is noteworthy too that the settlers of German weavers in the village of Burg, soon adopted the Wendish, or, more correctly speaking, the Sorbish language, customs, opinions and even physically acquired a pronounced Wendish type. Especially in Burg, has the dress and custom remained Wendish. The women go to

communion service dressed in black (as if in mourning) with white cloaks. The dress of the bride, as will be seen in our illustration, is particularly picturesque.

Even at the beginning of the eighteenth century almost the whole area of the Spreewald was an impenetrable forest. Now, however, the forest does not occupy more than a fifth part of the Spreewald. It is computed that nearly 50,000 tourists visit the Spreewald annually.

There is something weird and uncanny in the superstitious character of the inhabitants of the Spreewald. The most fantastic legends are related and believed by these simple peasants. At night the old Wendic King is said to ride headless over the hill. Black men are alleged to be seen by the peasants at dawn; at dusk women clad in white are said to "walk" the forest. As soon as deep holes are bored in the hill, great serpents raise their heads. These legends are solemnly believed by the Wends.

In the warm weather almost all the traffic is carried on in boats. The boat carries the



THE HOUSE OF A WENDISH PEASANT

Spreewalder to baptism,—takes him to the happiest festival of his life—his wedding, and finally bears him on his journey in his coffin to his last resting place. When winter stretches its crystal bridges over the Spreewald, the skating and sleighing begin between the various villages.

The night before the burial of a Spreewalder, a chorus of girls sing funeral hymns around the open coffin, which is surrounded by as many burning candles as the number of years which the deceased had lived. It is the custom in Burg for the female relatives of the deceased to appear clad entirely in white cloth, so that only the eyes and hands are free. It seems hardly credible, but it is true, that when the coffin is carried out, the bees and the cattle are solemnly informed by these simple folk, that now they are to have a new master whom they will have to obey. It is hard to believe that this "Sleepy Hollow" is within two hours' journey by train from the great modern city of Berlin, but such is the fact. Immediately after



COUNTRY INN OR LODGING HOUSE



INTERIOR OF A WENDISH PEASANT'S HOUSE

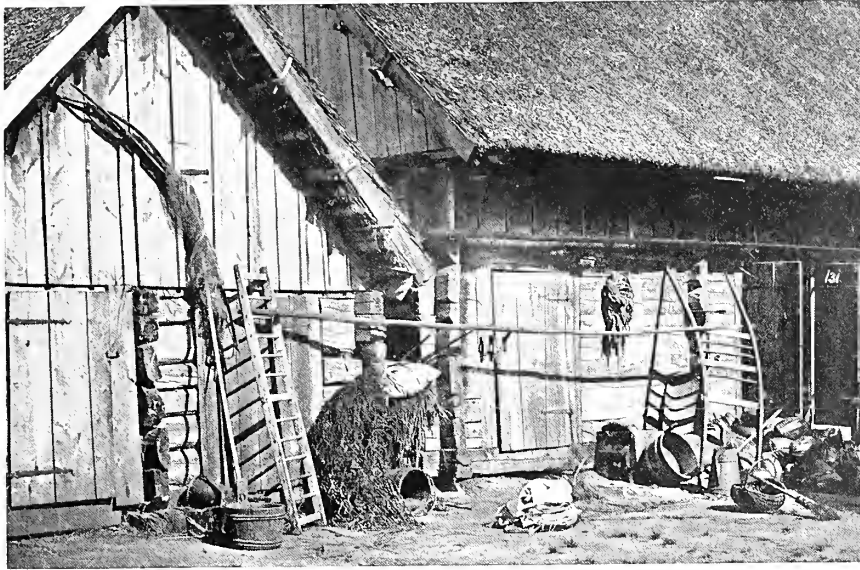


THE KITCHEN IN A WENDISH HOME

the death of a Spreewalder, the windows are opened wide, to "let out the soul." The bench on which the coffin has stood is knocked over at once, so that no person may sit upon it and "die after." These superstitious Wends also believe that in order that the grave may not sink in, all the names of the relatives of

the deceased must be recited, a light meal must be eaten before the burial, to be followed afterwards by a regular funeral feast with plentiful beer and schnapps.

It was Professor Virchow who asserted that the excavations around the "Schlossberg" at Burg, showed undoubted evidences of prehistoric dwellings. The Slavs entered this particular district in the sixth century. In the period of the Margrave Geros (so runs the legend) a Wendish prince by the name of Ciscibor, after the destruction of his castle on the "Landeskrone" near Görlitz, fled to the Spreewald. He wandered to the banks of the Spree, built himself a raft and floated safely down the river as far as



FARM BUILDINGS

“Niederlausitz.” Here he built the castle of Burg, and ruled over the Wends of Niederlausitz as king. The last king of the Wends is said to have perished in the flames in the year 1298.

Many centuries ago, in the district between the rivers Elbe and Oder, lived the Germanic races known as the Semnones and the Longobards. After them, in the fifth and sixth centuries the Slavic people, the Wends, came and took possession of the abandoned lands.

The Wends of the Middle Mark of Brandenburg were “Liutizen,” a people related to the Poles. The only band that held them together, after a fashion, was the powerful priesthood, whose headquarters were at Rhetra. They were noted for their hospitality. To be hospitable was a duty. He who fulfilled this obligation was honored. He who neglected it was despised. On the other hand, we are told that they were given to lying, treachery and were cruel to helpless enemies. Their proverb, “Thou shalt divide with friends in the morning what thou hast stolen during the night,” shows how little



PEASANT WOMEN BLEACHING LINEN

developed were their ideas of “mine” and “thine.” With the Wends the blood revenge was a sacred duty, to be carried out by the survivors or relatives of a murdered Wend. Polygamy prevailed among the Wends. The sons were treated with great love and care by the parents, but the daughters were regarded as a burden. When there were several daughters in one family, some of them were killed. Sick or superannuated Wends had to be taken care of by their relatives. They were not infrequently buried alive, or beaten to death. Sometimes the wife was burned with the dead body of her husband.* But this was only done if she had previously made a vow to this

effect. The Wends did not regard this as cruel or without feeling, for they regarded a violent death as a great honor, and as securing an entrance into the Kingdom of Happiness. The Wends, like all Slavs, were an industrious and frugal folk. The Wends carried on a

* Dead bodies were either buried or burned. Cremation was regarded as a great honor paid to the deceased. The ashes were carefully collected and placed in urns. Huge stones formed the sepulchres. Some of these graves are still preserved.



THE THRESHING BARN

House and Garden

flourishing trade with their neighbors in the East and West. Both land and waterways were availed of for traffic. There were no bridges at that time, but the streams were crossed by means of primitive ferries. The trade was not merely exchange, but the Wends bought and sold, though the gold was not counted, but weighed. The conditions and functions of household life were influenced by household gods. Every "house-father" made his own household gods out of wood, stone or iron. The demigods were spirits (or ghosts) who carried out the orders of the gods. They carried on their work by night. They brought good luck to those who left them undisturbed. But whoever interfered with the demigods was sure to suffer misfortune. Thus superstition created beings the names of which still live in the language of the folk, such as dragons, manikins and goblins.

But, to return to the modern Spreewald. The greater part of the meadow-land belongs to the landlords at Straupitz (Count Houwald), and at Lübbenau (Count Lynar), and in part to the town of Lübbenau, the Royal Forest Fiscal authorities, and to the Royal Court Chamber in the Lower Spreewald. The peasant farmers of the Spreewald lease the land from these owners.

In the Spreewald district, the river Spree is divided into no less than 300 small streams, and during the season between the autumn and spring, by the

regular flooding of the land, a great lake, many miles in extent is formed.

Lübbenau derives a considerable income from its culture of beans, horseradish, celery, carrots and cabbage and has become celebrated for its export of sour cucumbers.

Most tourists prefer to visit the Spreewald in the spring, although this whole district is intensely interesting at any season of the year, awaking as it does the remembrance of the long struggle between two nations and two religions. It is true we no longer find the old Spreewald of the chroniclers, of almost endless extent, impenetrable, and the hiding place of wolf and bear. Since the completion of the Cottbus & Lübben railway, the district can be comfortably traversed by the tourist. The enterprising Spreewald Verein (association) has, by constructing new bridges and the erection of signs, etc., made the way more pleasant and less dangerous for the wandering tourist than was formerly the case. For those desiring to lead the simple life, I can cordially recommend the Spreewald.

If the stranger from the North selects Lübbenau as the entrance portal to this strange and magic corner of the earth, he will, on leaving the railway station at Lübbenau, be greatly impressed by the picturesque and noteworthy spectacle. The Spreewald maidens with their bright and many colored



THE HOME OF A FORESTER

The Spreewald



LUXURIOUS SIMPLICITY—INTERIOR OF A WENDISH HOUSE

dress form an agreeable contrast to the simple, almost sombre apparel of the sunburnt, powerfully built men. As will be seen from the pictures, the skirts of the Wendish girls reach just below the knee; they are generally of a bright scarlet hue, trimmed with black velvet. The bodice is generally of black velvet, and white sleeves, the head-dress being either white or colored. White stockings and half-shoes add to the picturesque effect. The Spreewald bridesmaids especially, carry a small fortune—in skirts. The more skirts they put on, the wealthier the family. The Spreewald girls spin and weave the materials for their own dresses. The men are engaged chiefly in fishing, gardening and agriculture, the spade taking the place of the plough. On the outskirts of the Spreewald, the people have become somewhat more Germanised, but in the Spreewald proper, it is wonderful with what tenacity the peasants cling to the traditional dress, customs and language of their ancestors. May this primitive, magic little spot of green, refreshing in its simplicity, long be preserved from the too aggressive inroads of a prosaic and effete civilization.

The Spreewald is unique in its charm, its legendary history and fables. Certainly its like cannot be found in Europe, perhaps not in the whole world.

The former wilderness of the Spreewald, surrounded as it was by bogs, constituted a safe refuge

for the Wends, who were striving to defend their religion and their nationality. The heavy cavalry of the Saxons, in their campaigns against the Poles, had to halt before this labyrinth of bogs and impenetrable thicket. Under the shade of the venerable oaks, rose the grotesque figures of the ancient gods of the Wends. Here, too, in later years, fled the inhabitants of the neighboring villages with what they could save of their property, during the Thirty Years' War.

Axe and saw have since brought light and air into this forest which the old Wends regarded as impenetrable.

The Upper Spreewald formerly extended from Lübben to Cottbus, and still forms the principal point of attraction to tourists. But the Lower Spreewald, geographically, ethnographically and historically, can really lay claim to be the more interesting. The systematic excavations which were carried on for so many years under the direction of Professor Virchow, afford conclusive evidence that the district was inhabited even before the immigration of the Slavs from the East. The gradual populating of the Spreewald by the forefathers of the present inhabitants took place in the fifth century. Fishing, hunting, the cultivation of flax and the production of honey, and cattle-breeding, constituted at that time the principal occupation of the Wends,

House and Garden



FUNERALS ON THE WATER IN THE SPREEWALD

E. Bruchmann, Lubbenau, Photographer

and even nowadays a weaving-stool for utilizing the self-gained flax, forms a necessary part of the household furniture. I have spoken elsewhere of the Wends of the Middle Mark of Brandenburg being treacherous and deceitful, not so the Wends of the Spreewald. These people are traditionally hospitable, open and honest. Whoever refused hospitality to a stranger, ran the risk of having his house burned during the night. The block-house of the Spreewalder generally consists of three rooms only: living-room, bedroom and kitchen. The illustrations of the interiors show in some instances much comfort—and a strange mingling of the old and new. The rude block-houses of Lehn, Leipe and Burg, as far as arrangement, form and construction are concerned, correspond almost exactly to the square, massive *blockhauses* described by Tacitus.

The Wends never build semi-detached

houses. Each must be surrounded by a free space, forming in its way a "castle" of itself. There is in the warm season a lively boat traffic between house and house, village and village, over the 300 small streams. It is sweet to hear the greeting of the rowers *Pomogaj Bog wam* as the boats glide noiselessly, save the splash of the oars, over these "Venetian streets." Whereupon the greeting is acknowledged by *Bog zekujsho!*—May God requite you.

In addition to personal study of the Spreewald and its inhabitants, made on the spot, I have availed myself of the following literature:

Die Landschaften der Provinz Brandenburg—

Dr. Ed. Zache.

Märkische Streifzüge—

A. Trinius.

Spreeland—Theodor Fontane.

Der Spreewald—

Albert Goldschmidt.

Eine Frühlingsfahrt in den Spreewald—Dr. Müller.

Die Wenden der Mittelmark—

Friedrich Wienecke.

Die Provinz Brandenburg in Wort und Bild.



A WENDISH BRIDE

The Small House Which is Good

A Half-Timbered Cottage at Nutley, N.J.

WILLIAM STROM, *Architect*

THIS house thoroughly good, from whatever point of view it may be considered, was designed by the architect owner for his own occupancy. The exterior with its random ashlar stone foundations and porch work; the exposed timbers of the wall construction filled between with stucco work; the steep pitch of the roof and the charming casement windows, all proclaim the English origin of the inspiration. The trees and evergreens surrounding it provide the final requisite for the suggestion that it is the lodge of some great estate.

From the low recessed porch whose stone columns carry the projection of the second story of the house, one enters the little hall, finished in oak with walls tinted a shade of buff. The stairway at the left has a landing up two risers above the floor, where a casement window looks out upon the lawn. A Chinese lantern of teakwood and painted glass hangs from the ceiling; on the polished floor is an Oriental rug of soft coloring.

The lower floor, while small, is well arranged and all the space is utilized to its fullest possibility. Generous fireplaces are found in the parlor and dining-room and in the latter Chester cabinets are built in the corners of the rooms.

The color scheme of these two rooms is very agreeable indeed. The parlor is in dull green, russet brown and mahogany. Low book shelves fill much of the wall space. The hangings for the leaded windows and the square archways, as well as the upholstery of the divan and chairs, are in a somewhat darker shade of green than that of the walls. The dining-room walls are in dull red with hangings of the same color in a deeper shade. A beautiful old Sheraton sideboard is a feature of this room. It is flanked by a fascinating mullioned casement window.

The second floor is remarkably roomy, has four well-lighted chambers, as may be seen by the accompanying plans. Here are two more fireplaces built in quaint pattern of yellow gray or red brick. The walls are covered with old-fashioned pale yellow paper with plain stripes of old rose or orange. We find some splendid examples of old furniture in the family heirlooms: highboys, sewing tables, low posted bedsteads in Colonial mahogany and brass trimmed dressers of the First Empire. The bath-room is shortened somewhat to allow for a curious little stairway to the maid's room in the attic. Altogether this is an exceedingly attractive house for the cost. It was built some years since, but could be duplicated to-day for about five thousand dollars.

A Colonial House at Highland Park, Ill.

ARTHUR G. BROWN, *Architect*

THE home of Mr. Elisha Morgan, which, while only ten minutes' walk from the railway station, is a veritable "Nest in the Woods." It is built upon the edge of a wooded ravine a block from the bluff overlooking Lake Michigan.

It faces the west, which gives a delightful outlook to the south and east, over and through the wooded growth of the ravine.

The exterior follows closely the form and detail of the New England Colonial, being clapboarded and painted white. The outside of the front door is painted white and with the side-lights, fan-transom and gabled entablature presents a quaint and very attractive feature to the street.

From an open stoop the entrance hall is reached through a vestibule. The woodwork throughout the house is all eggshel-white enamel finish, and all doors are birch and of one panel design, all stained with dark mahogany wood tint and finished with shellac and florsatin. The stair-treads and the hand-rail are also of birch stained to dark mahogany.

The living-room, 14x25 feet, has east, west and south exposures. On the latter side, entrance to the screened porch is effected by French windows. The fireplace in this room is low and broad. The facing of mantel is of light buff brick laid in red mortar. The mantel shelf and brackets which support it are of birch stained dark mahogany. The white woodwork of this room, the mahogany shelf and the brass andirons make a most pleasing combination with the delicate green of the walls.

The dining-room has a plate rail at a height of six feet. The walls are tinted "pumpkin yellow."

The kitchen department is complete and provided with every convenience.

The second floor has three bedrooms and a bath-room. The bedroom on the south has a fireplace and has been arranged for the owner's use, with double closets each having an outside window.

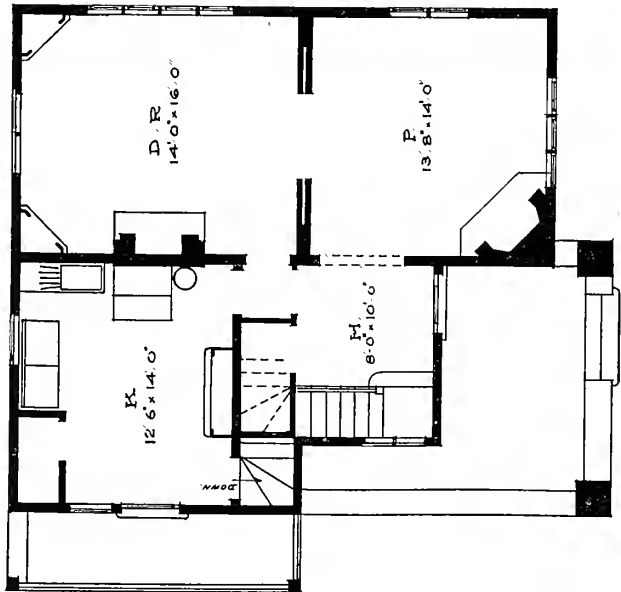
The third or attic floor besides a bedroom has a servant's room, a bath-room and a large unfinished room for storing trunks, etc.

All floors except in the kitchen are of oak, unstained. The wood finish, as well as the plaster walls to a height of five and a half feet in the bath-rooms are finished in white enamel.

The house is heated by a hot water system. The hardware is artistic, glass knobs having been used on the doors throughout the house. The plumbing devices are of the best sanitary type. The house cost \$6,300.



The Cottage



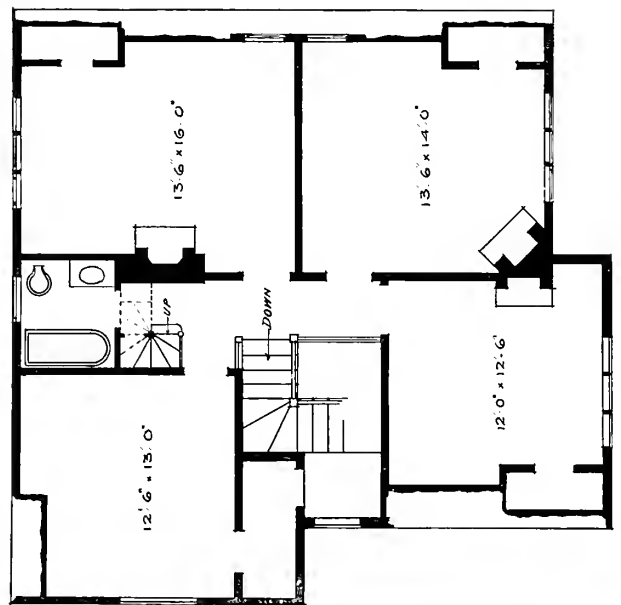
First Floor Plan



The Reception-Room

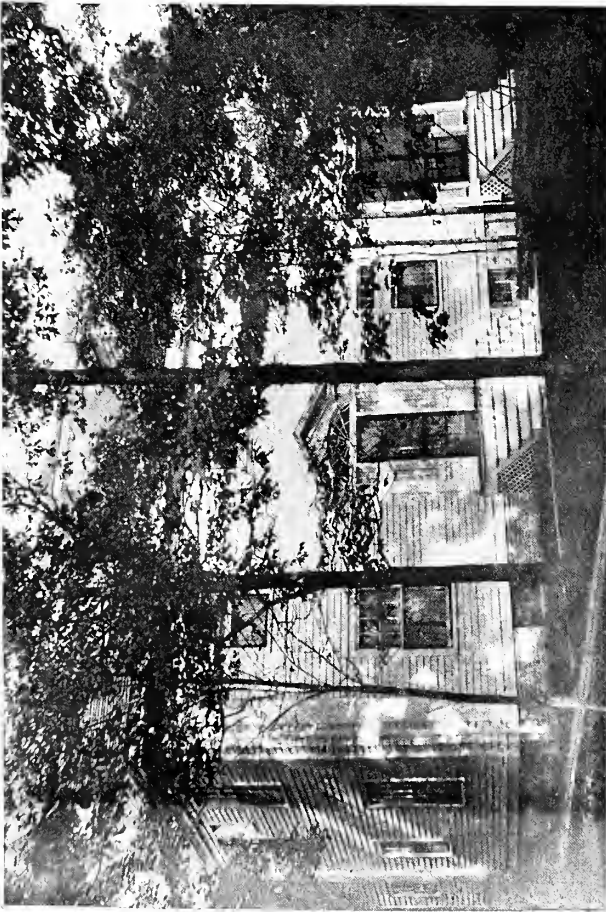


An Attractive Window in the Dining-Room
A HALF-TIMBERED ENGLISH COTTAGE—NUTLEY, NEW JERSEY

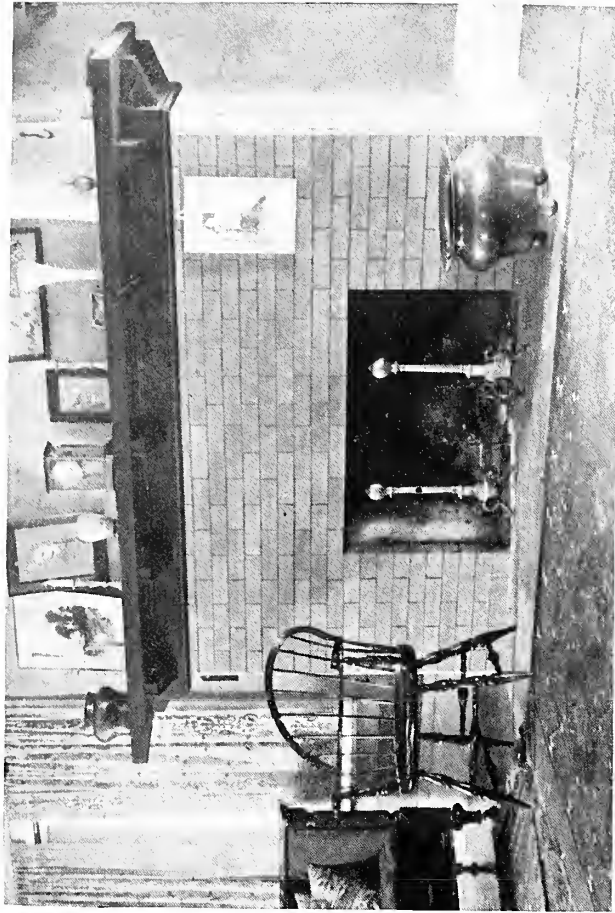


Second Floor Plan

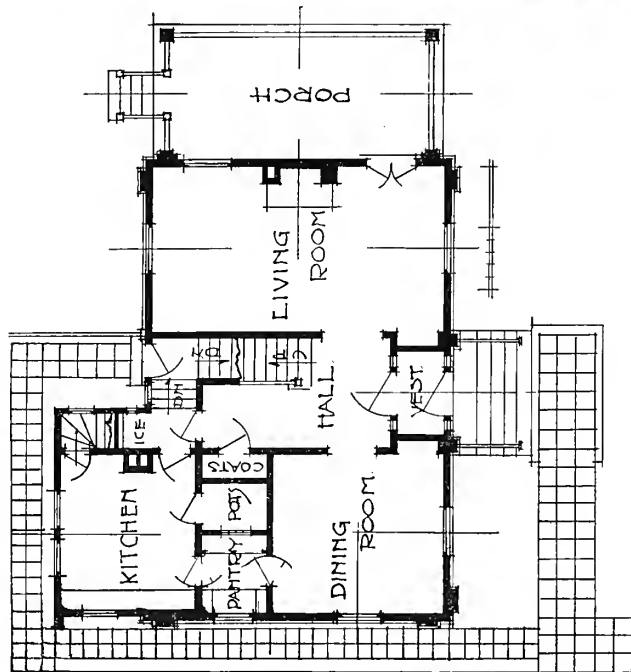
The Small House Which is Good



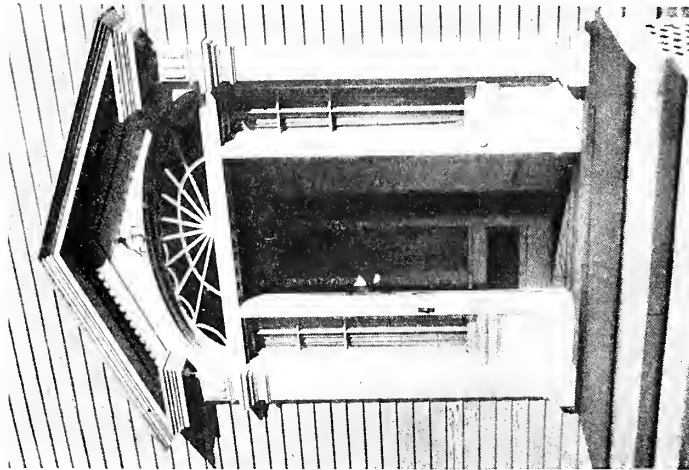
The Front of the House



The Living-Room

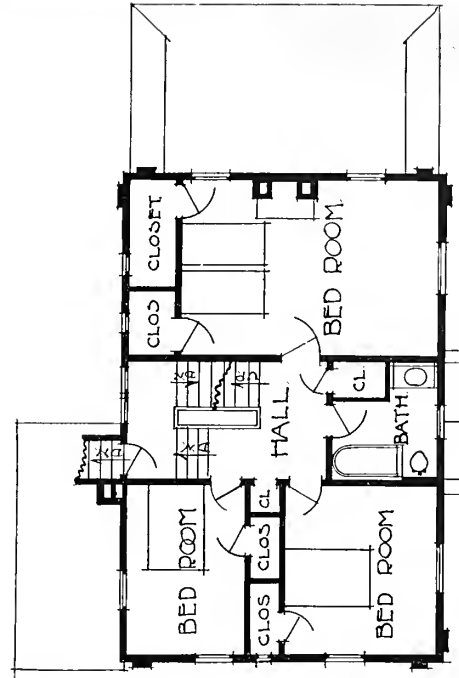


First Floor Plan



The Front Entrance

A COLONIAL HOUSE, HIGHLAND PARK, ILLINOIS



Second Floor Plan

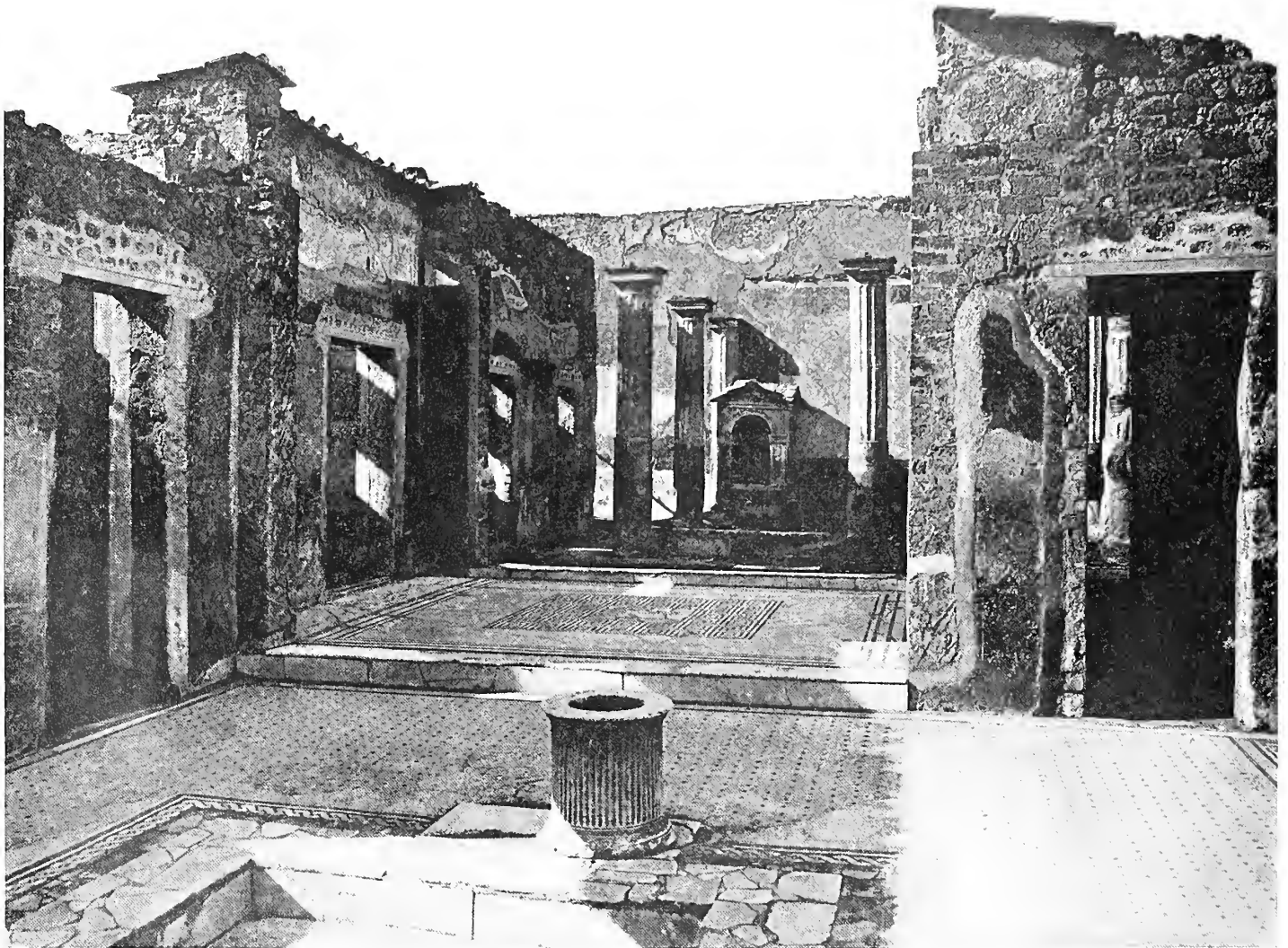
The Utility and Beauty of Mosaic Floors

By KARL LANGENBECK

TO-DAY we are spread over a much greater portion of the surface of the earth than were those great builders of country houses, the Romans, and we therefore are required in our buildings to meet more varying conditions of climate which affect the comfort and convenience of those who occupy them. This is particularly the case in America, where houses must be built to meet extremes of weather conditions in one and the same latitude. This difficulty was never encountered by the Romans in their building, even in their most outlying provinces.

Then, too, apart from the mere comfort of home living, our ideas have advanced in so many ways that we naturally are making greater claims along the line

of luxury at home, to accord with the conveniences with which we are surrounded in business life and in travel. The Romans were an eminently practical, and also a luxurious people as far as the material conditions of their day and degree of their inventions allowed; in fact they pushed their ingenuity into the service of comfort more rapidly than in any other direction; as, for instance, in their extensive appliances for bringing pure water into the cities and into the individual homes, as well as their provision for sewage disposal. These both show that our most modern ideas of sanitary plumbing are not greatly in advance of theirs save in little points of mechanical perfection. The allusions found in literature to the engineering and sanitary work done by the



MOSAIC FLOOR OF ROMAN VILLA

The Utility and Beauty of Mosaic Floors

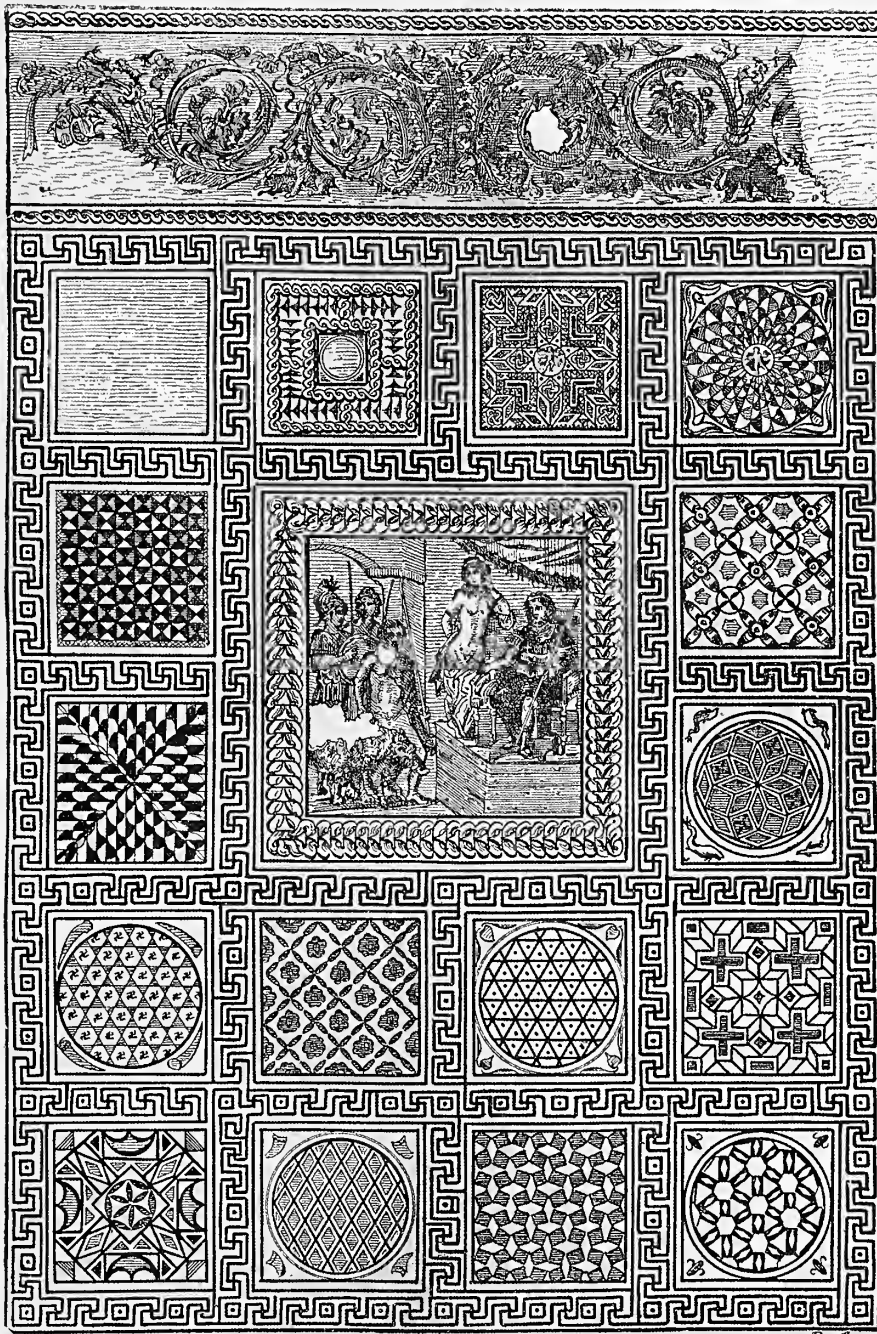
Romans, are but few, although it is clearly proven to us by history and modern research that those works were wonderful indeed. Time has almost effaced the brick conduits, and the lead piping which we know they used has entirely disappeared. The floors, however, of their buildings, which remain to this day in a marvelous state of preservation, show that in these they built against time itself. So important did these people consider the permanent and indestructible floor that it was a matter of great pride with them to have them embellished and beautified more than any other portion of the house.

Pliny tells us in his time, that the man was considered a poor one indeed who could not afford to have at least one mosaic floor. This was usually in the entrance hall of his country home. The floors in these houses were of two kinds, either composed of geometric pieces of marble or small cut fragments. The Romans spoke of one as a floor in *sectile* and of the latter as one in *tessera* as we now speak of a floor in tile, or in mosaic. Even when the Romans left Italy and went to places where wood was as plenty as with us in earlier days, we find as in their villas in Britain, Gaul and Germany, they used these wonderful mosaic floors in preference to those of wood.

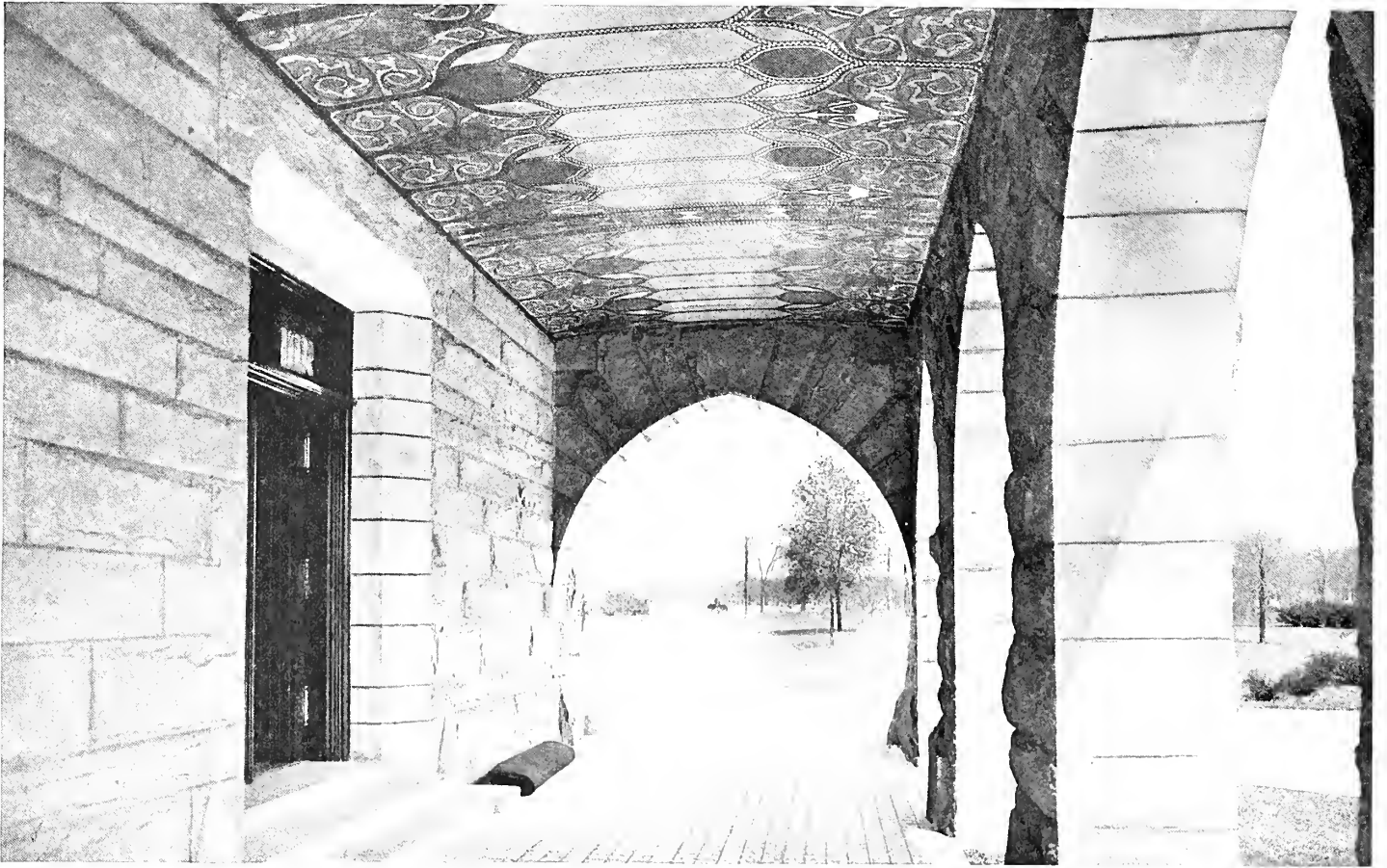
This was the more remarkable as they were people of much experience in the tempering of tools and the working of soft material was certainly easier for them than the shaping of a hard one, and would have been not only simpler but cheaper. Though they knew nothing of microbes or the germs of infection and disease, we cannot but admit that they knew much of cleanliness and valued it apparently beyond everything else, as their public and private baths and their extensive facilities for conducting water testify. We can clearly attribute to this cause their use of impervious floors which would be subject to no suspicion of decay, moreover, a material which was a poor conductor of heat and impervious to moisture undoubtedly appealed to their practical sense. These floors were conducive also to the safety of their household inasmuch as they are not inflammable. While they lived much in the open air, they built their houses so that they might enjoy in privacy

this out-door existence, for the open court which was found in the center of each villa, was surrounded by the rooms of the houses, though open to the sky above.

The floors were planned to stand exposure from the weather as the partly overhanging roof was insufficient to shield them from decay. So again



ROMAN MOSAIC FLOOR



PORCH WITH CERAMIC MOSAIC CEILING AND TILED FLOOR



CERAMIC MOSAIC PORCH OF SUBURBAN RESIDENCE

The Utility and Beauty of Mosaic Floors

they used for their favorite mosaics, materials absolutely unaffected by the elements.

As has been said the needs of our modern life are different; our ideas of comfort and convenience have extended and our problems of guarding against changes of temperature are more difficult to solve, but the principles which have been enumerated as guiding the old Roman in his day, apply as forcibly to us of the present time. In planning our homes to-day, we often in the multiplicity of considerations that crowd upon us, forget some detail, which perhaps in their simpler life was more obvious to them. This would in a measure explain the perfection that they were able to carry out in their houses. The tiled wall and floor in conjunction with the

bath-room are now so common that their advantages hardly need to be pointed out, still many people look upon the tiling of this apartment as a luxury rather than a necessity. Nothing contributes more to the endurance of the house against decay, which starts from decomposable floor and wall material, resulting from moisture and warmth, than the protection of

tiling, and the expense should not be considered. For the porch of the suburban or even the large city house which is exposed so that the rain may beat upon its floor, no more effective and certainly, as the

Romans have proven, no more durable floor could be used than tile. In the beautiful houses of the country estates which are springing up throughout America, much money is spent in beautifying as well as in building for the future; therefore this most attractive and permanent material is growing in favor. Marble in the form of tile or tessellated pavements is not as practical with us now as it was with the Romans, we must use something harder, for they walked in sandals and in bare feet, while our floors to day must withstand the tread of more heavily shod

feet. This harder substance can be found in the ceramic materials which the art of to-day has given us in tile and mosaic stones. These furnish a great range of color in burned clays and at less cost, it may be pointed out, than the marbles which the Romans used, although that was cheap with them and answered their practical purposes sufficiently.



ROMAN MOSAIC WORK

THE IMPORTANCE OF EXPERT ADVICE IN PLANTING

NOWADAYS, people have come to realize that an architect is a good thing, that he is profitable to engage, but they have not so universally come to acknowledge that the setting of the house in its surroundings, the working up the lawn's surface into pleasing effect and particularly the selection and distribution of trees and shrubs is a matter not to be settled offhand.

Advice from a landscape architect or from an architect who has had some experience in planting, should be sought. Given even a village lot, it can be made to look broader or narrower, deeper or shallower, by means of the planting. Furthermore, the selection of material is of the greatest importance,

because one ignorant of the characteristics of trees and shrubs may select a lot of inferior kinds that as years advance get less attractive or outgrow the allotted space instead of a selection that grows more beautiful as years go by. If one goes about this the right way, he can frequently get some guiding information from his architect. This, of course, will not be as good as employing a landscape architect, but it will be far better than allowing the inexperience of one's own ideas to recommend how the grading should be done, where the paths and roads should go and what trees and shrubs should set off the grounds.

Even the most modest cottage cannot afford to lose this last touch of the designer's skill.

The Decorative Use of Beaten Gold and Other Metals

By GEORGE ETHELBERT WALSH

THE uses of gilding of gold, silver, aluminium or any combination of the different metals for household decoration are numerous, and their employment in the hands of an amateur can sometimes be made extremely effective. In the Colonial houses the metal coverings are of great value in giving finishing touches to moldings and carvings and also for forming the background on walls over which ornamentation is to be laid. The many cheap substitutes for beaten sheets of metal do not give the same wear or general effect as the genuine article, and where they are used the work must be frequently done over again. In gilding chairs and other furniture the same holds true. It is cheaper in the end to use only the thin sheets of the beaten metals and avoid the gold and silver paints.

Gold-leaf is produced by beating the metal into extremely fine sheets, some 2000 sheets usually making one ounce. These sheets are about one three-hundred thousandth part of an inch in thickness. The pure gold, before being subjected to the beater's art, is mixed with two parts of alloy of some harder metal. The amount of alloy in it determines both its price and its color. By using copper and silver as alloys different shades can be obtained, ranging from silvery white to "red gold."

The gold-leaf comes in books of twenty-five sheets each, interleaved so that the sheets cannot stick together and are about three and one-half by four inches in size. The metal leaf is so fine and light that the breath will often blow it away and spoil it for any practical use. Many hesitate to work with gold-leaf for this reason as well as on account of the expense and the supposed difficulty of the art.

But the fact is it is cheaper, and almost as easy, to do good work with gold-leaf as it is with gold-paint, and the result is superior in every way. The gold-leaf once properly applied will not tarnish or lose its brightness, while gold-paint fades and quickly grows dull and dirty looking. It is not injured by the heat and gases of the atmosphere, and if it gets soiled with grease and dirt it can be washed off. Picture frames gilded with pure gold-leaf can be wiped clean with a damp cloth every week, and the first effect be preserved indefinitely.

When the outline of the molding or other surface to be gilded has been carefully marked off, a good size should be applied smoothly with a fine brush. The best size for household use is known as oil gold size or fat oil. This size can be purchased at a

reliable paint shop or made at home. The only drawback to the latter method is that it takes much time and patience to get the size in proper condition. A quantity of linseed oil is placed in an open receptacle and allowed to stand in the open air. It becomes partially oxidized in this way. A thick skin forms on the surface, and this must be carefully removed from time to time. Then it is ready for use when it shows a sticky consistency, which may vary from six to ten or more months. A quicker but less satisfactory size is obtained by boiling the oil to the proper consistency. Gold size japan is another good size which has the advantage of quick application. But neither of these sizes has the same durability and elasticity as the first.

When the size has been applied it must be allowed to dry a short time, which may be from ten minutes to an hour. Then it is ready for the gold-leaf. The simplest way is to transfer each individual leaf to a small block of wood covered with roughly dressed calf skin. This block of wood should be an inch thick so it can be held firmly in the hand, and its length and width should correspond to the size of the gold-leaf. By deftly turning the leaf over on this leather surface, the transference can be made without difficulty. The thin leaf will adhere to the leather surface until something possessing more adhesive powers touches it.

The next process is to transfer the metal leaf to the surface covered with the size. It will immediately stick to the size, and with a knife it can be pressed and smoothed. A small soft hand-brush should be manipulated in smoothing out the gold-leaf, and this should be frequently rubbed on the hair to keep the tip well oiled.

Only those parts of the leaf will adhere to the surface that come in contact with the size. The edges can then be brushed off with a camel's-hair brush. For this reason a good deal of trouble will be avoided by outlining the design with the size before the gold-leaf is applied. If this is not done properly in advance it will be necessary to remove parts of the ragged edges with a sharp pointed knife. In doing this there is the danger of cutting too much away and thus spoiling the effect.

Many gilders take the sheets of gold directly from the book and transfer them to the sized surface by a deft movement of the hand. This can be accomplished by the amateur after a little practice. The leaves are so light that the breath will often blow them away, and no good work can be accomplished in a

The Decorative Use of Beaten Gold and Other Metals

room where there is any draft. Doors and windows must be closed, and no one should be admitted when a leaf is being applied.

The loose parts of the leaves which extend beyond the edges should not be removed until the size has had time to dry and the gilding is properly set. Then the loose pieces can be lightly dusted off with the soft brush.

It will be seen that the whole process is a simple, one and quite free from complications. The two governing requirements are the proper preparation of the foundation for the metal leaf, and the care used in the application of the sizing and leaf. The amateur in a very short while will become expert enough to gild picture frames, moldings, plaster casts and even pieces of furniture, with very satisfactory and pleasing results. In regilding chairs and furniture the old gold-leaf or paint must first be scraped off thoroughly. Even a new surface should be carefully scraped, sand-papered and washed with warm water. If there is any grease on it a little borax should be used in the water. After cleaning the surface, it must be allowed to dry before the size is applied.

Silver-leaf is handled almost the same as gold, but as this is about three times as thick it is not such a delicate operation. Silver cannot be beaten as fine as gold, but nevertheless the leaves are thin enough to be blown away with the breath. The cost of silver-leaf is also much less than gold and the initial expense and waste of material are therefore an item to consider.

Silver-leaf does not possess the chief advantage of gold of not tarnishing. The sulphur gases in a room will tarnish the best of silver-leaf. As a result of this aluminium-leaf has been substituted for silver in most cases, for it will not tarnish or lose its color. The silvery effect of the aluminium-leaf at the outset, however, is not so brilliant, and where temporary effects are desired the genuine metal will prove more satisfactory.

A good deal of our furniture, picture frames and other gilded articles, which pass as gold-leaf, have no gold whatever on them. They are not painted with the ordinary gold-paints, but are treated with some of the numerous substitutes for gold. Thus Dutch metal is employed quite extensively in ornamenting cheap articles, and when new its effect is nearly as perfect as gold-leaf, but it quickly tarnishes and loses its luster. When varnished or covered with a transparent lacquer it will hold its color, but as soon as any part of the covering is worn off the Dutch metal fades. The metal is composed of an alloy of copper and zinc, and contains no precious metals in its composition.

Copper-leaf is also an effective substitute for gold-leaf, but like the Dutch metal it must be protected from the air by a lacquer or varnish. The copper has a very bright golden appearance, but if

exposed to the air it will quickly turn a deep red or brown. Thus it is not unusual to see parts of gold chairs with their sides a brown or red where the hands have worn off the lacquer. It is impossible to make a lacquer or varnish which will long resist the effect of warm moist hands placed on them. Cleaning them with a moist cloth and even dusting them tend to expose the copper-leaf to the tarnishing effects of the air.

There is another substitute commonly used in this work. Aluminium gold has more permanent effects than any of the others, and it comes the nearest to pure gold-leaf. It is really an alloy of copper and aluminium, and it will resist the effects of the atmosphere for some time. But to make the work satisfactory it is necessary to protect it with a varnish or lacquer. Other alloys of tin and copper and zinc and copper have the same disadvantages, and they should not be employed for any first-class or permanent work.

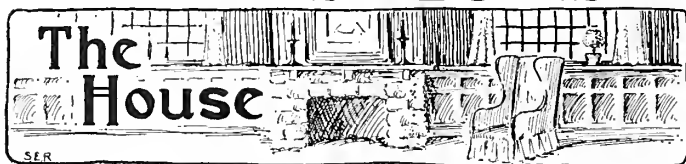
When pure gold-leaf has been applied it can be burnished to produce a more brilliant effect. But as a rule the ordinary gold effect is more beautiful for household ornamentation than the burnished. If for any reason the gilded surface is exposed to the air or gases it may be wise to protect it with a transparent varnish.

Where specially fine work is desired a second layer of gold-leaf should be applied. This is done exactly as the first. An interval of several days should be allowed between the application of the first and second layer. The second layer will cover up any defects in the first and make the thickness of leaf so much greater that it will last twice as long.

When gold-leaf is properly applied it will last indefinitely on furniture, picture frames and interior ornaments, but a little care to protect it from unnecessary injuries should be exercised. Placed close to a steam radiator or hot-air register, the best gold-leaf must soon loosen and part with its brightness. Repeated wettings will likewise injure it permanently unless it is dried off each time. A wet or greasy rag left on the burnished surface for any length of time may cause a dull blotch to appear which no amount of polishing and burnishing can entirely remove. Such accidents are not likely to happen except in homes where careless servants are permitted to care for the furniture and decorations without proper supervision.

In gilding on glass which is to be seen only on one side, a coat or two of varnish is nearly always applied, followed by a coat of black japan. The sizing used on glass is different from that recommended above. The best is made by boiling in water the finest Russian isinglass until a thin, weak solution is obtained. This is applied to the back of the glass, and its transparent nature prevents any defects showing through.

SUGGESTIONS FOR THE MONTH



The housekeeper's aim in August is commonly to think as little about the house as possible, to shut up the household goods and banish all thought of their welfare. But this is not always feasible and there are compensations for those who take their holiday at home well worth considering. A little boy once said that leap year came every four years in order to give an extra day for the inauguration of the President, and some housekeepers have thought, in like manner, that August has been included in the calendar that they might have a spare month in which to attend to neglected odds and ends. There are always things about a house which are not pressing needs, and therefore can be put off to a convenient season, but which, for this very reason, too often remain indefinitely undone, some small repairs here and there which add immensely to the comfort and preservation of the house and yet are not urgent. It is so easy to accommodate oneself to inconvenience—to grow used to the "dear dilapidation" that has come upon us gradually.

August is the time to have your reupholstering done, to have your mattresses made over and your pillows steamed. The family is smaller then and the workmen are less busy. It is a good time, too, to repaint that old set of enameled furniture, or to give those odd pieces a pleasant, dull, Flemish oak finish. With the windows wide open the paint or stain will soon dry and the odor will not linger. To be sure, these are the expediences of the "comfortably poor," but the rest of the world, you know, are taking a make-believe holiday.

In all probability expert painting, outdoors and in, and the necessary papering, and decorating, have been done in July, though it is a little better, perhaps, if it has been put off till August, for it will be fresher then when the house is reoccupied in the autumn. If so, care should be taken that the new surfaces are protected against flies, and if any long wet spell comes to have the house thoroughly aired lest mildew result.

It is also very important at this time to examine the cellar and the safes, and to have all drains inspected, that there may be no stagnation and no lurking fever germs. See also to your roof gutters, and down spouts, for if you have overhanging trees, they are apt to become clogged with natural debris and when the September rains come the result will be disastrous.

And for present comfort give the house as cool an appearance as possible, and make the porches thoroughly livable. Get comfortable chairs for the piazza whether they are picturesque or not, screen the light, and place a bowl of bright nasturtiums on the porch table with the current magazines.

Indoors, avoid a glare of light, but insure plenty of air and good ventilation. Stuff, cool rooms are less agreeable than breezy warm ones. Keep the slip covers fresh, even if they have to be laundered in the middle of summer; have the matting on the floors wiped up with a damp cloth once a week, or once in a fortnight, and put a little salt in the water if you wish to restore the color; and don't have much bric-a-brac about. The pleasantest summer rooms are those in which the furnishings are simple. But it is also well to avoid the other extreme, to remember that the man of the house wants a home in August as much as in December, and that because the rest of the family are away the house should not be made dreary and uninhabitable. Curtains swathed in dust covers, furniture shrouded merely for protection, and pictures covered with sheeting muslin, even if cool, do not tend toward making a cheerful environment. Screen the windows to keep out the flies, and have the coverings attractive as well as useful.

(Continued on page 8, Advertising Section.)

Keep the garden sightly by removing weeds, dead leaves and flowers, and tying up vines.

Tea roses and others that bloom in the fall should be given liquid manure. A tablespoonful of aqua ammonia in a gallon waterpot full of water is the proper quantity.

Roses and other hardy plants should receive a liberal mulch of well rotted manure, grass clippings and other similar material. This serves the purpose of keeping the roots of the plants cool and moist, prevents the earth from crusting, without preventing the rain water from getting to the roots.

Hardy hydrangea can be propagated from cuttings. Make the cuttings about four inches in length, remove all the leaves but the upper pair, and if the leaves are large, as they will most likely be, cut away a portion of each leaf from the tip downward; this will leave foliage enough to sustain proper circulation and not enough to cause wilting by excessive transpiration. Have the soil mellow and fully exposed to the sun. Set the cuttings in the ground and press the earth closely about the base and the stem. Water freely, and cover with a paper, for two or three days, during the hottest hours of each day. Be sure to remove the paper at night and do not replace it before nine o'clock in the morning. By the end of the third day this protection may be discontinued. If the weather is dull and damp the protection is not necessary.

This is the time to grow hardy rose cuttings. Procure strong shoots, of good length, plant deep in a well prepared bed, leaving at least two buds above the surface of the soil. Place over the cutting a glass fruit jar which should be pressed well into the earth. Keep the ground well moistened about the cutting, but do not disturb or remove the glass. Air is fed to the plant through the pores of the earth.

As the winter comes on, cover the ground around the glass jar even to the top thereof with coarse barnyard manure, and leave the bottom of the inverted jar uncovered for a window to the plant.

When the frost is out of the ground in the spring, remove the coarse parts of the manure and work that remaining in about the roots of the plant. Take away the jar. The cutting will by that time have been rooted and in condition for fine spring growth.

During this month Easter lilies, freesias, buttercups, oxalis and zephyranthes must be potted if good results are hoped for. Do not wait until it is too late for these bulbs, then pot and complain at the outcome in the spring.

In potting use porous, sandy soil and barely cover the bulbs. Water sparingly till the tops push up and then increase the supply. During the winter avoid a dry, hot room and give the plants plenty of light so they will not grow up slender. Do not hurry the growth.

Keep the chrysanthemums well watered during the month and look out for the "black aphid," an insect which has a decided liking for this particular plant. If this bug appears promptly dispatch

(Continued on page 8, Advertising Section.)



The editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

THE interior of the small house to be discussed this month is simple, practical and convenient in its arrangement. The slightly recessed porch gives directly into the living-room, which apartment serves as entrance hall and library as well. The dignified proportions of the room are accentuated by the simple architectural detail of the standing woodwork. Chestnut is the wood used here and it has been treated with a stain and dull finish. The wall is of rough or sand finished plaster, and has been tinted a soft sage green. The ceiling of smooth plaster between the beams shows a clear *cafe au lait* which contrasts attractively with the color of the side walls. The rich nut brown color produced on the wood by the stain gives the effect of wood which has been colored by age. The varnish used as a finish here is entirely dull and in no wise detracts from this effect of natural old wood, although it brings out the grain of the wood perfectly. This is simple three coat work, and can be successfully accomplished by any workman of ordinary experience.

The floor of maple is left in the natural tone and finished in an effect of rubbed wax which is beautiful and easily obtained.

The mantel shelf is of the chestnut supported by wrought iron brackets. All hardware of the room has been given a black finish and resembles wrought iron. In style it is entirely without ornamentation and heavy in line. The same idea is carried out in the electric fixtures, there is no central light. At either end of the room lights suspended by chains are used with clustered shades of ground glass of quaint design. About the fireplace an unglazed ecru tile is used, thus bringing the color of the ceiling into the lower part of the room. At either end of the room long seats are built in. These serve a double purpose, as they cleverly conceal the radiators and assist materially in furnishing the room.

The windows in this room are casement, showing medium sized panes. These are ordinary stock windows and were bought for a modest sum. They were hinged and fitted in the openings and supplied with bolts. These windows add greatly to the quaint effect of the room and also materially improve the exterior aspect of the house. Two of them at the rear of the room are set on either side of the mantel shelf and in a line with it. Over the mantel is placed a plaster frieze showing in the shadows an almost brownish tone, and ivory in the high lights. This room thus completed looks almost livable and would require the simplest furnishing. The furniture chosen for it must, of course, be on plain and simple lines conforming with the spirit of the architectural detail of the room.

From the western side of the living-room opens the dining-room. Here the standing woodwork is of birch, which has been stained a forest green stain and given the same dull finish as the woodwork of the living-room. The beautiful natural shading of the wood is brought out attractively under this treatment. The wall is tinted a dull dark green. At eighteen inch intervals about the room are set strips of birch three and one-half inches in width,

giving a panelled wainscot effect. The strips are capped by the plate rail placed six feet from the floor line. The upper third of the wall above is covered by a tapestry paper showing green and dull blue foliage against a smoke blue ground. The hardware in this room shows the same craftsmanlike simplicity of design and is of dull brass as are the fixtures. The leading feature of this dining-room is the square alcove window in six sections looking to the west. These windows come within two feet of the floor line. They show the same square panes, though the window frames are long and narrow. A wide shelf or the extension of the sill stained and finished like the woodwork of the room will offer an excellent place for ferns and blossoming plants. The ceiling color is a trifle duller in tone than that of the living-room but is practically the same color. The floor is maple and finished in the same way as that of the adjoining room. A built-in buffet and corner glass cupboard, the lower part of which holds and almost conceals the radiator, go far toward furnishing this delightful little dining-room.

The shade of green chosen for the living-room walls shows the exact color of the reverse side of the foliage leaf of a La France rose, and is beautifully soft in tone, and from this the green of the standing woodwork and side walls in the dining-room deepens harmoniously and agreeably.

Keeping to various tones of one color for the living-rooms of a house has many points in its favor. It materially adds to the dignity of the room so treated and gives an appearance of added size. This latter effect is also assisted by treating the floors in the same manner, that there shall be no break in the color effect other than that supplied by the rugs which will be used upon them.

In planning the interior of the house it is well to try out the various colors for wood trim, wall, etc., before determining upon a scheme of color. Sample panels of the wood to be used for the trim and floors should be furnished to the stain manufacturers with request to obtain certain effects, if one's ideas are formed along this line. In this way the exact finished effect may be seen. As woods of the same variety show greatly differing characteristics in different localities, it is always best to have these tried out. Samples of wall tinting in various shades will also be supplied upon request by the manufacturers. These should be tried in combination with the wood panels. The choice of stain and finish for the wood trim as well as the color and treatment for the walls is, of course, largely influenced by the architectural detail of the room, as even the simplest and least expensive house should exemplify a definite and carefully worked out architectural idea, which is enhanced or belittled by the color scheme and furnishing accessories. Add to the wood trim, wall and ceiling color a bit of the tile to be used in the room, and select the hardware and fixtures from the excellent and complete line of cuts which can so readily be obtained from the manufacturers. With these in hand it does not require a great deal of imagination to see how the completed rooms will appear.

Leading directly from the dining-room is the butler's pantry. Here an exceedingly attractive effect has been obtained by the use of purely white tile set to the height of six feet, where no shelving or cabinet work occurs. The wall above is painted in oils in a dull yellow. The wood trim and doors of yellow pine are finished in the natural with a high gloss varnish and the floor of maple shows also a gloss finish. The sink of white enamel and the drain shelves beside it are exactly the right height, and opposite, set above three deep drawers, is a china closet with glass doors.

The kitchen has also the yellow pine wood trim, including a wainscot of tongue and groove three inch boards, topped by a shelf extending about the room and wide enough to hold platters and jugs of blue and white. The wall above this yellow wainscot is painted in oils a clean light delft blue. The windows set high have deep sills, and the sink is of enamel. Cleverly contrived corner closets and tables which may be dropped against the wall when not in use are a part of this convenient little kitchen. A small kitchen pantry has a window all its own set above the glass covered pastry board. One wall of this pantry is lined with enclosed shelves. A little porch, its latticed sides lined with wire netting, offers in summer days a cool and inviting retreat from the heat of the kitchen. On one side are set the laundry tubs. The lattice of this porch has been painted white. The floor is painted a shade of light russet which is less apt to show foot marks than other colors. The woodwork other than the lattice has been painted green which makes an attractive framing for the white lattice. Glazed sash carefully fitted and removable are provided for this porch. These are put in place in the fall, so that it is as useful in the winter time as it is in summer, when the sash is stored away in the cellar.

Opposite the dining-room and opening through a small hallway from the living-room are the two chambers. The rear room of northeastern exposure has opening from it an ideal bath-room. The woodwork of the chamber has been treated with an exquisite clover pink enamel, the wall tint being several shades lighter in tone than the woodwork. The ceiling to picture rail is covered with a paper of delightful color and design. Against the ivory white background great clusters of clover blossoms with gray green stems and leaves seem thrown by a careless hand. This makes a charmingly dainty little room which one involuntarily fits out in white enamel furniture and embroidered muslin curtains.

The woodwork of the adjoining bath-room is treated with the white gloss enamel. A white tile wainscot extends to the height of seven feet. The wall above the tiling is painted the shade of gray green shown on the bedroom wall-paper.

The several plumbing fixtures in the bath-room are of the most approved sanitary type yet plain in finish and simple in design. The basin and slab are cast in a single piece and porcelain lined both inside and out and is supported on a pedestal of the same material. There being ample room a tub of Roman shape having a wide roll rim was used.

The southeastern chamber has the woodwork treated with the ivory enamel of eggshel gloss. A silver blue tint has been chosen for the wall, the upper third of which is covered by a paper, showing conventionalized blue blossoms against the white ground. The floors in these bedrooms are of the maple, finished exactly as those in the living-room and dining-room. In the bath-room the maple floor has received a high gloss finish.

The simplest of brass fixtures and hardware are used in these chambers and bath-room, though these, by their very plainness of design, are at once removed from the ordinary. The glass shades are clear and unornamented, of bell shape and spreading. Many people err greatly in the selection of the shades for their fixtures. Where the house is an inexpensive one, the less ornamentation that one obtains the better the effect. Also the quality of the goods purchased is sure to be much better than where any of the price is expended for the ornate.

At even as early a date as planning the house on paper it is possible to make selections and obtain estimates of the cost of many

things which go to make up the beauty as well as the real comfort of the home. There are firms who furnish cuts made from photographs, together with descriptions of variously priced bath-rooms, and when one is assured, as they may be, of obtaining absolutely sanitary arrangements within a given price, it is not difficult to come to a decision. Each fixture shown in the pictured room is priced in detail. This applies also to the selection and estimates of tiling. Size, color and quality may be determined, the measurement of your fireplace, bath-room and kitchen supplied, and one will know to a dollar what the work will cost. This is, of course satisfactory and helpful.

(Copyright, 1907, by Margaret Greenleaf.)

TINTING THE WALLS IN NEW HOUSES

I cannot accept my architect's suggestion that I leave my walls in white plaster until the house settles. This I am told will require at least a year. Kindly suggest something which can be done in the meantime. The plaster, of course, is smooth, as it is prepared to receive paper later. Is there anything I can put on which will not peel or rub off? Of course, oil paint would spoil the walls for papering later and would also be more expensive than I can afford.

A. B.

There are prepared tints on the market which can be used attractively on plain walls and while the effect is not so good as when the rough or sand finished plaster is used, it certainly makes much more attractive and livable rooms than with the white walls. Some of these tints are exceedingly pleasing in color. If you will write to some of the manufacturers, you can obtain color cards from them and can make your selections of shade. If you will send me a self-addressed envelope I will be glad to send you the addresses of some of these firms.

HEAVY WALL COVERING

It is my desire to cover the walls of my house with some fabric which is heavy enough to disguise the fact that they are badly cracked. What would you advise me to use? If I canvas the walls would they require to be painted in oil to obtain a good color?

X. L.

It is not necessary to paint canvas for your walls. There are many fabrics which are now manufactured which give excellent service as wall covering and may be utilized in just such situations as you describe. There is a wall covering made which closely resembles linen crash, although it is much heavier and is thoroughly stiffened. It comes in good shades and shows just sufficient texture to give a pleasing effect. This may be retinted in water colors or oils at any time that it seems desirable. Burlap is now sold under various titles and also in various qualities. These may be obtained in the self color ready for tinting or a very large selection of colors may be secured. I am sending you the address of several of these manufacturers as you have enclosed me a self-addressed envelope.

SELECTING APPROPRIATE LIGHTING FIXTURES

I am about to purchase the fixtures for my new house and would like to ask your assistance in deciding upon the style to select. The ceilings in my rooms are not at all high, although the rooms themselves are of good size. There are no beams but much woodwork, wainscot, etc., in the rooms. The woodwork is all dark in color and in two rooms is stained green. Would you suggest polished brass fixtures with Colonial glass shades.

Kansas City.

I think you would make a mistake to use fixtures suggestive of the Colonial in your house, as from the slight description you give I am quite sure it is not at all on Colonial lines. The polished brass could be used if desired, or, better still, the burnished or dull brass, or wrought iron fixtures would harmonize with the style of the rooms and woodwork. There are many fixtures made after

The Editor's Talks and Correspondence

the Arts and Crafts designs. Among these I think you would find something best suited to your rooms. I will be glad to supply you with the addresses of firms from whom you can obtain cuts and prices if you will send me a self-addressed envelope.

SELECTING THE WOOD TRIM FOR THE HOUSE

Kindly give me the benefit of your advice as to the best cheap wood to select for the standing woodwork of a new house. The house completed must not cost more than \$4000. I want something rather out of the ordinary and artistic as well as durable in the wood trim of the house, as I think this greatly affects the appearance of the interior. I shall use oak floors throughout but cannot afford a hardwood for the standing woodwork.

Wood Trim.

Ash, chestnut, cypress, hazel, poplar and white pine are all inexpensive woods and are also susceptible of beautiful effects under stain and finish as in most of them the grain of the wood shows up well when so treated. For the living-rooms of your house I would advise ash as a wood which will surely give you beautiful effects, although any of the others named would be satisfactory. There is but one which presents difficulty among those named, and that is cypress, as the sap in this wood makes it somewhat difficult to handle if inexperienced workmen are employed. The white wood or poplar is susceptible of good effects under stain and also takes an enamel very beautifully. The effect under mahogany stain is especially good, and if you desire a Colonial effect in your house I would recommend that you use white wood exclusively, enameling the standing woodwork and treating doors and hand-rail of banisters, etc., with mahogany stain. Over all the dark stains save the mahogany I advise a dull finish. Where mahogany is used a slightly rubbed effect is always better. In any case you would find that the ivory enamel for the chambers of your house would be attractive and satisfactory. If I can be of further service to you and you desire to send me a rough draft of the plan of your proposed house, I will be glad to take the matter up with you further.

SELECTING ORIENTAL RUGS

I am desirous of purchasing some really good Oriental rugs. I have had no experience whatever in buying these, and while I think I know what is beautiful I am not at all sure I could judge of the quality. Can you furnish me with the address of some one who will make these purchases for me or some one who can put me in touch with the proper party from whom to buy. I enclose self-addressed envelope.

Rugs.

I take great pleasure in sending you the names you requested, and hope that you will successfully select your rugs. You are quite right in feeling that some knowledge other than an appreciation of the beautiful is necessary in selecting Oriental rugs, and I would heartily advise all who contemplate purchasing to be as careful as you have been.

SUGGESTIONS FOR A MORNING ROOM

Will you kindly give me suggestions for floor covering in a room, the walls of which are papered with paper like enclosed sample. The room is 12 x 15, western exposure, woodwork white enamel paint and floor of oak, it is used as a writing-room and morning sitting-room; has a large roll-top cherry desk in natural color and an old fall-leaf cherry table which we wish to retain. The other furniture can be adapted to the floor covering. I have thought that I would prefer one rug to several small ones, but am willing to consider any plan.

I should like suggestions also for materials to upholster a couch, and a rocking chair for the same room and for pillows for the couch.

I enclose stamped envelope and shall be pleased to receive an early reply.

L. A. F.

The sample of wall-paper you send showing a design in light mahogany and Gobelin blue on a deep wood tan ground will give

you sufficient figure in the decorations of your room. Therefore I would recommend that you use a two toned tan, deepening to brown, rug or one showing various dull blue tones. Upholster your couch and rocking chair with cut velour in a shade of dull blue which is a little darker than the figure in the paper. This material may be obtained in fifty inch width for \$2.35 a yard. It has most excellent wearing qualities and does not fade. A rug, in size 8 x 10 in two or three tones of one color might be used together with one Oriental rug,—a runner, showing the wood color as a ground with blue, dull red and black figures. Such a rug in size about 3 x 12 would fill out agreeably. This should cost not more than \$30. The other rug may be had in domestic weave, Wilton, Royal Wilton or Brussels. The best quality of Brussels may be bought for about \$25. The Wiltons are rather more expensive. The cherry furniture should look well in this room, as the coloring will harmonize with one figure in the paper. I would suggest that any furniture you purpose buying be of the same tones, either mahogany or cherry.

For covering the pillows of your couch I recommend that you use raw silk, either the brocaded or plain, in tones matching the three colors of the wall-paper. The brocaded raw silk is \$3.35 a yard, fifty inches wide. The plain raw silk is \$1.50 a yard, thirty-six inches wide.

HARMONIOUS COLORS FOR ADJOINING ROOMS

I have a figured wall-paper in my hall which shows dull reds, greens, and browns. The room directly off the hall has been papered in gray and the combination is not agreeable. I must keep this room light in color and also I must use a paper. What would you advise? My dining-room too has caused me much thought, as I cannot obtain a satisfactory effect here. My furniture is golden oak; this probably is my real difficulty, but at the time it was purchased it was the best of its kind, and I cannot afford to change it at present. The woodwork of my dining-room is of pine and I propose treating it in some way to improve it, if this be possible. It is certainly most unattractive as it now stands. It has been finished with hard oil and shows the strong yellow of the natural pine. I intend to repaper the walls in the dining-room, and also in line with this will you tell me if plate rails are still used.

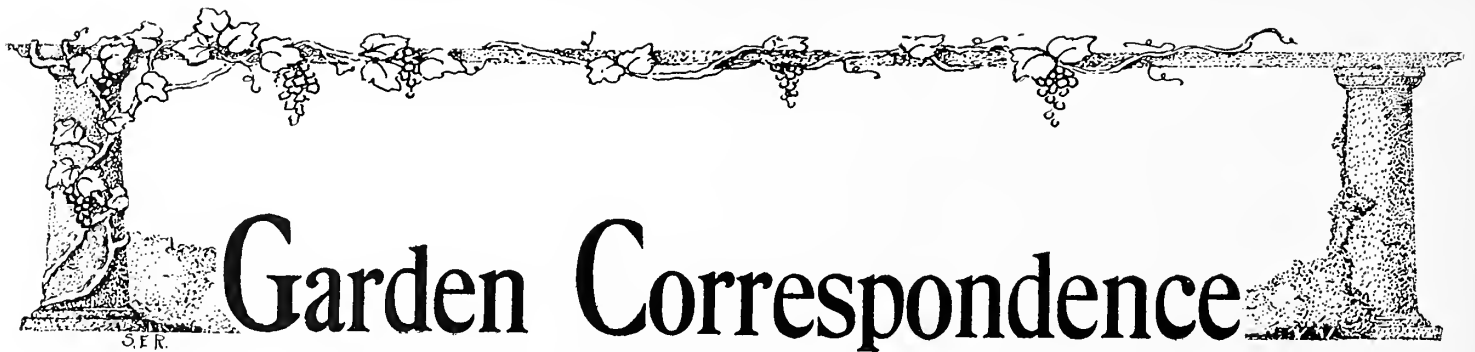
R. F. D.

I would suggest that the best color for your room opening off the hall would be of deep tan showing something of yellow. This is a color which lightens and brightens any room in which it is used. For the woodwork of your dining-room I advise first a varnish remover. This will thoroughly cleanse the wood of its present hard oil finish and enable you to treat it as new. Select some rich soft shade of brown which will harmonize well with the golden brown grass-cloth which I would recommend for covering the lower wall, this to extend to the plate rail, which you should by all means introduce. Above the golden brown lower wall, cover the upper two thirds with wall-paper showing yellow and brown conventional figures against a clear ivory ground. Use cream net at your windows with overdraperies of light golden brown raw silk. With this treatment you will find your golden oak furniture will look extremely well as it will become a part of the color scheme. Also this room will open well off of the yellow tan used in the adjoining room.

AN ATTRACTIVE WINDOW TO ENLARGE A ROOM

I wish to add to the end of a 14 x 18 foot room a combination fireplace and window. My idea is to secure privacy and at the same time to have a good outlook. I am enclosing you blue-print of the idea as it has been worked out by my architect. I think that the fireplace as shown in the blue-print lacks the old-fashioned look and cosey appearance I should desire and it also is too narrow. I would like to have the chimney of the fireplace extend to the ceiling and the mantel extend around over the windows and along into the main room forming the top of a seat which I would have

(Continued on page 8, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

TRIMMING JAPANESE FLOWERING APPLE TREES

Two years ago I planted quite a number of young Japanese flowering apple trees which are growing nicely. Lately I read an article in a horticultural paper that young trees should be watched and receive proper cutting back in order to maintain a well balanced head, but the article gave no explanation of how to proceed. Will you please supply the deficiency? A. B. J.

Nearly all trees may be improved by proper training when young. It is then that they form the framework that dominates their future shape. Young and vigorous members of the *Pyrus* family form dense heads, many of the branches crossing each other, becoming chafed by the constant rubbing against each other, thus forming wounds, attracting insect and fungus invasion. They are easily trimmed, preferably while dormant, but if the cutting in is not too severe it may be done at any time.

First, cut out all branches that rub against another one, unless one of these are wanted to fill in vacant spaces and will do so. These are naturally those that grow inwards or across from side to side instead of outwards. Then take a good look at the tree and bear in mind that you have two objects in view. One to form a well balanced head and the other to let light into the interior. Retain the branches as low down as possible and endeavor to have them all so arranged that there are no open spaces. If a gap occurs see that if by pulling the two branches bordering the gap closer together, it may be closed. If so, tie them in position, but in all cases of tying be careful not to tie closely around the branch or trunk as the increasing growth might cause it to cut into the bark. Make loops. Sometimes there are two branches at one side of the opening, one of which may be pulled into the vacancy. If in pulling these branches together they are inclined to point in towards the trunk, or some one main branch placed elsewhere may do so, it becomes necessary to bring them out and retain them there. To do this, take the more slender part of a fishing cane and cut a length long enough to extend from the trunk to the branch when in position. Cut a small hole in the cane near each end in the same manner a boy does in the hollow bark of the willow when making a whistle, running a strong string through it and out at the end, tie it, but leave the ends long enough to tie around the trunk at one end and the branches at the other. Some branches are quite contrary and may swing sideways, but guy strings to neighboring branches will remedy that. The cane will hold the branch out from the trunk and one season's growth generally sets them in position and the cane may then be removed.

You now have the general outside framework in position and have cut out all intercepting branches, now cut out all lateral branches, young and old that point inwards that would in time grow across the head, also all weak shoots proceeding from the trunk. This should lighten up the interior considerably. Cut a few inches, more or less, off from the tips of all branches, more from the longer ones. You will find dormant buds on all of the young growth, the upper one left after cutting generally being the one that will form the new top, the one below it often pushing out also, thus forming a branching head. It is well to cut just above a bud,

situated on the outer side of the shoot or nearly so, or at a side where it is inclined to be open. If one or more branches are much longer than the others cut them in. These trees seldom form a single leader as does the maple, but has numerous ones forming a round headed tree. These may also be cut back a little. The treatment in after years generally consists of cutting out any cross branches and keeping the interior somewhat open. Avoid shearing.

SHRUBS SUITABLE FOR A SHADY SITUATION

Please give me a list of shrubs that will grow at the north side of a high wall where it is quite shaded. E. Y.

Ribes Alpinum, the mountain currant, *Berberis aquifolium*, *B. vulgaris* and *B. Thunbergii*, dogwoods, cotoneasters, thorns, hypericums, privets, sweet briars, snowberry and the mock oranges. The periwinkle, *Vinca major*, could be used as a ground cover.

THE POLYANTHA ROSE

I saw in California last winter boutonnières of a dainty miniature pink rose. They use mainly the buds which are exquisite in shape and coloring. The florist said they called them "Ceciles." Can you tell me where I can get plants, and are they hardy here in Northern Ohio? E. E.

In California the polyantha rose, Mlle. Cecile Brunner, is often used for buttonhole bouquets and for spray work. No wonder you liked it for its buds are most exquisitely formed, resembling a piece of bisque. You can grow it by giving it proper winter protection. It does not like covering with soil, but when tied down and covered with dry leaves with a water-proof box over all, they come through nicely. Most all of the nurserymen carry them. They are known as Fairy Roses.

TRANSPLANTING HEPATICAS

The lovely hepaticas are in bloom in the woods. Can they be transplanted? If so, when? Mrs. E. M. B.

Yes, they may easily be transplanted to your garden. Their chief requirements are good drainage, open shade and an addition of some leaf-mould to the soil. While they like plenty of moisture in the spring, they will stand drouth in the summer if they are in a shaded situation. Good drainage in their case means good surface drainage; consequently, you should plant on a slightly sloping bank. If you have no sloping bank, make one. Select a position shaded by some tall growing tree, raising the back of the bed a foot or even eighteen inches, holding the soil in position by small boulders or rock work, making the outline of the rock work irregular. Plant at the back of the rocks almost any of the meadow rues; *Thalictrum aquilegifolium* is the finest one in flower, especially its variety *alba*. They will grow in quite shady situations. Then in

(Continued on page 8, Advertising Section.)



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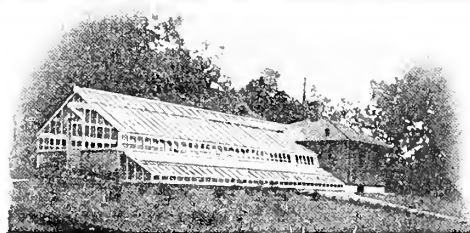
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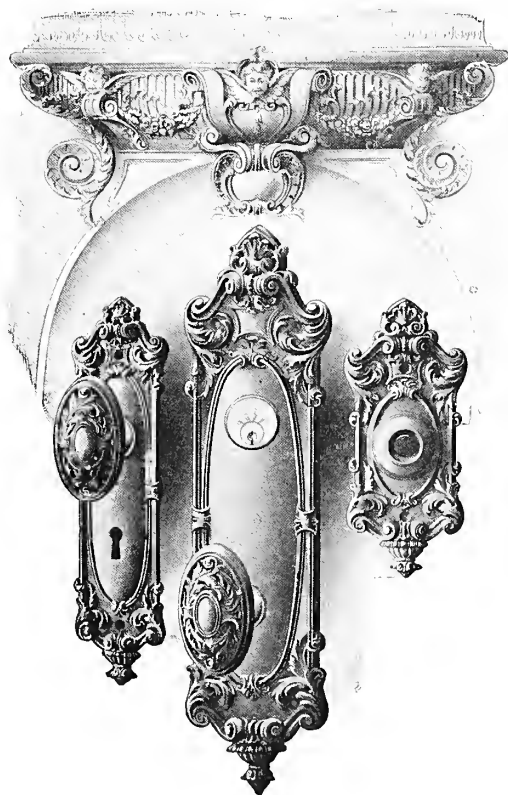
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SUGGESTIONS FOR THE MONTH

(Continued from page 80.)

THE HOUSE

But beware of the moths! August is their harvest time and the housekeeper who is at home can often prevent their ravages by looking into her chests in the trunk room and renewing at this time the proverbial "ounce of prevention."

THE GARDEN

by using a spray of tobacco tea, made by pouring boiling water over tobacco stems, and use when cold. About the middle of the month begin the feeding process. Let the food consist of a daily portion of manure water. This will enrich the color of the flowers. Continue until the flowers begin to show color, after which let the stimulant be gradually withdrawn.

Do not neglect the lawn. It should be mowed at least once a week. Do not rake or sweep the cuttings off, but allow them to lie just as they fall from the mower; they serve to shade the grass and in the course of time will work in as a mulch and fertilizer. Use the hose freely — water freely at least once in two days; if done daily all the better.

CORRESPONDENCE

(Continued from page 83.)

under windows and along either end of the room, finished with an end like a Dutch settle. I would like the whole when finished to look thoroughly comfortable and inviting for the living-room, but at the same time inexpensive. Will you kindly suggest interior finish for the whole room. The wood is of ash and the room has a wainscot three feet high. Please suggest color and treatment for the ash. My preference for furniture is mahogany and I have a few nice pieces in this. There is one large window in the room looking north. D. J. H.

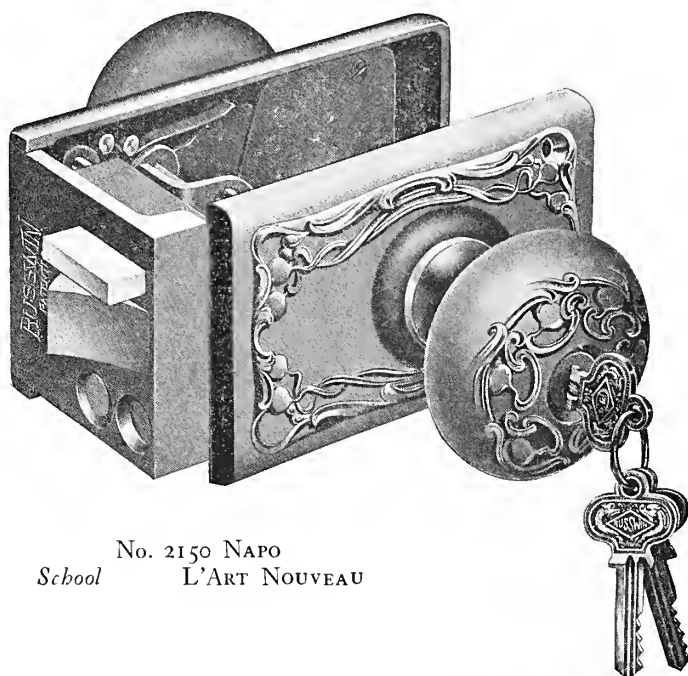
I would suggest that you cleanse the present finish from your ash. Then treat it as new wood, using a green stain which is rather dark and rich in tone, and finish without gloss. The wall above wainscot to be covered with the wall-paper like the sample I send you. This shows a tapestry effect in soft greens and wood browns, worked out in blossoms showing shades of dull red. This latter will harmonize well with the brick chimney and fireplace and the green you will note is in entire harmony with the stain suggested for the woodwork. I have secured a drawing for you showing the fireplace and windows in the end of the room as you describe it. I hope this will be to your satisfaction.

GARDEN CORRESPONDENCE

(Continued from page 84.)

front up on the highest part of your "slope" and near the rocks, plant any of the columbines. The common red flowered one is the most permanent. Add plenty of leaf-mould to your soil and slope the bed down to a few inches in height. Some day in late August or September, after some rains have softened the soil, go into the woods and take up the plants with as good a ball of soil as possible. Don't dump them into a wheelbarrow one over

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another and thus shake most of the soil from the roots. Plant and then give a good watering. This is essential, as it will wash the soil close to the roots. You may plant quite closely, or you can plant so that the center of each plant is ten inches from the center of its neighbor. This is based upon the presumption that you have collected good sized clumps. In between the plants you can place later on in the fall any spring blooming bulb you desire; *Scilla bifolia*, *S. Sibirica* will give you beautiful blues and *Chionodoxa Luciliae* a blue shading to a white at the center, all growing about the same height as the hepaticas and blooming at the same time.

CONSTRUCTING A MANURE BARREL

What is the proper way to construct a manure barrel so as to keep the water clear when drawn off? My faucet keeps getting clogged. B. R. R.

If you are using a full sized barrel or a larger cask, make a stool about one foot high, having slats across the top. Slip the stool into the barrel and weight it with stones. Collect pure manure droppings and put them in a strong bag, one generally used for vats, and place the bag upon the stool. If you are using a half barrel or cask, make a frame the width of the barrel and nearly as high. Stretch across the frame a heavy galvanized wire mesh, say one inch mesh, and use it as a partition across the center of the cask. Place your manure on one side of this partition. It need not be bagged. Put your faucet in at the other side of the cask. Use a molasses faucet and you will have no clogging.

MULCHING PERENNIAL PHLOX

I understand that the perennial phlox will do better if the roots are mulched. What material is the best to use, neatness and effectiveness considered? E. O.

The perennial phlox, being a shallow rooted plant, dislikes a dry, sun-baked soil at its roots, hence mulching is beneficial. Very old cow manure makes the neatest mulch if screened, although old, well rotted horse manure will do. Take a screen such as masons use in screening gravel, upend two barrels or boxes and rest the screens on them. Run a wheelbarrow under it. Screen only a shovel or two at a time, using a short board to scrape the manure to and fro on the screen. If the manure is spread out to dry before screening it is done more quickly.

TYING DAHLIAS

Which is the neatest way to secure dahlias against being broken down by heavy winds? E. O. I.

Go to a dealer in broom-corn and broom-handles. Buy their second grade broom-handles. Paint them a brown or green. If placed under shelter over winter they will last for years. Get a few long mop-handles for the taller ones. Use four stakes to a large plant, making two ties, one near the bottom and one higher up, running the strings all around the plant. Use a heavy, but soft string.

GROWING FOXGLOVES

My foxgloves die out. What is the matter? I. E. S.

Foxgloves, *digitalis*, are biennials. They bloom the second year from seed, and then die at the



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crown. New shoots often break out from the old roots near the crown, but are seldom of any value. In congenial situations, the foxgloves will self sow, and if the winter is mild, the plants will live over and bloom the following season, thus keeping up the group. The safest way, however, is to start your seed in May or June, and carry the plants over winter in a cold frame. Canterbury bells may be treated the same way.

THE NEW RED SUNFLOWER

I bought some seed this spring of a novelty called the new red sunflower. Not one seed sprouted. A neighbor had the same experience. Is it a fraud?—
R. O. M.

No. The germinating power is not a fraud. What the flowers will be remains to be seen, but if they are like the representations in European publications they are worth considerable trouble to grow them.

Quite often a hybrid will not produce any seed, as is the case with that most lovely *Delphinium belladonna*, and again when a hybrid does produce seed, it is often weak in vitality, and is best sown as soon as ripe. The red sunflower seed is undoubtedly of this class, and being gathered last fall, has lost considerable strength since then. This novelty is a doubly crossed hybrid. The mother is a hybrid *echinacea*, one of the cone-flowers, crossed with the pollen of one of the common sunflowers.

Helianthus multiflorus. I made one sowing in February in the greenhouse and out of fifty seeds obtained but one plant. I then made another trial, taking extra precautions and obtained twenty-two plants from the same number of seeds. I sowed in an ordinary wooden flat, covering the seeds lightly and then put over the soil a quarter of an inch of powdered charcoal, which in turn was covered an inch thick with sphagnum moss. Most perennials require a long time to germinate, and in the moist air of a warm greenhouse the soil becomes coated with a scum of fungoid growth detrimental to other plant life. The charcoal prevented that and the sphagnum preserved and maintained an even degree of moisture.

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*"Lilies and Orchids," by Rosina C. Boardman. Robert Grier Cooke, Inc., Publishers, New York.

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THE BRONZE CANCEROID

SOME curious particulars regarding the presence of bacteria on ancient bronze implements has lately appeared in "Nature." The disease makes its appearance in the form of small excrescences, which are centres of rapid oxidation. On scraping off a little of the material from these points it is found to be swarming with bacteria. This "Ulcerative Disease of Bronze," or "Bronze Canceroid," as it has been called, has been described by Dr. W. Frazer, in the "Journal" of the Royal Society of Antiquaries of Ireland. According to this authority all objects of antiquity fabricated from metallic copper, and its important alloy, made by adding tin in certain proportions, are liable to be attacked by this destructive corroding affection. The bronze disease produces a remarkable disintegrating effect on the object it attacks, and there are good reasons for considering it possesses infective powers, spreading like leprosy through the substance of the metal, and slowly reducing it to an amorphous powder. Further, there are substantial grounds for believing it capable of being conveyed from surfaces already suffering with it to those yet uninfected. This sign of antiquity has not been overlooked by the counterfeiters of such objects, and we are told that skilful artists of these false antiques are known to inoculate their productions with spots of the bronze disease.—*Boston Transcript.*

SCHOOL GARDENS IN CALIFORNIA

THE second year of school gardening work closed with the closing of our schools, June 29th. A number of public spirited women two years ago, conceived the idea of educating our future citizens in the knowledge of plant life by teaching the children how to care for plants and make the most of the great natural advantages with which we are endowed, in the beautifying of home grounds and public parks, and some system in street tree planting that shall eventually make our city the most beautiful in the world. When the subject was first presented to our board of education they looked upon it as a harmless fad of a few visionary idealists, and gave these earnest, thoughtful women permission to try their experiment in one

(Continued on page 14.)

A Lifetime Without Repairs

Asbestos "Century" Shingles will Outlive the Building
without either Paint or Repairs



Illustrating a Concrete Block House of Dr. H. C. Howard, Champaign, Illinois, Prof. F. M. White, Architect, roofed with Asbestos "Century" Shingles, laid French Method.

Exposed to the action of the atmosphere and elements for a short period, the hydration and subsequent crystallization which takes place, converts Asbestos "Century" Shingles into absolutely impermeable roof coverings, which, as such, defy all changes of climates, and thus become greatly superior to other forms of roofings.

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via C. N. Q. Ry. to Lake St.
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General Passenger Agent, Canadian Northern Quebec Railway.

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ANNOUNCEMENT FOR SEPTEMBER

"AROHEAD" AN IDEAL SUMMER HOUSE

ON the California shore of Lake Tahoe, that crystal sheet of water, whose depth has never been fathomed, nestles a summer home, which seems almost ideal. Among the stately pine trees, Mr. W. S. Tevis of San Francisco has developed a retreat for his family and friends. The site possessed every natural advantage and not one of them has been overlooked or marred by bringing under control the native conditions, or weaving into the picture the art of the landscape architect, to the lasting glorification of them both. Of all of this, the Japanese garden, the rustic bridges and gateways, the aquatic gardens, the rustic tea-house and last of all the house itself, Mr. Charles Alma Byers, has written, in a way that makes one feel that the closing vacation has been passed there and that the scenes spread out in the illustrations are the ones that have just been enjoyed and have been but recently left.

THE BALTIMORE COUNTRY CLUB

In the series of articles on "AMERICAN COUNTRY CLUBS," "THE BALTIMORE COUNTRY CLUB" is described by Mr. Day Allen Willey. It is little wonder, that, where life in the open is so intimate a part of the social fabric, should be found a country club of such extensive membership and broad influence. Its scope embraces not only golf and tennis but also cricket, polo and all forms of outdoor sports. The club house which has recently been enlarged and refitted is extremely attractive and in most excellent taste. The membership list reads like the "Blue Book" of Baltimore Society.

FALL PLANTING

"FALL PLANTING" is considered by Frank H. Sweet. He points out what may be gained by planting hardy trees, shrubs, vines and perennials in the autumn and directs attention to the risks which must be anticipated, that they may be eliminated or reduced to a minimum.

THE USE OF PORTLAND CEMENT FOR DWELLINGS

Such rapid strides have been made in recent years in extending the uses of Portland Cement that an almost distinct architectural style has sprung into existence, born of the desire to employ such an enduring and fireproof material in the construction of dwellings of all classes. Mr. Seymour Coates describes the several methods now in vogue for its use in this direction and illustrates his subject with photographs of one of the most common types, namely, stucco on metal lath. This form of construction seems to immediately suggest the Mission style of design. Most of the houses shown have their inspiration from these old monuments of the eighteenth century, modified to accord more closely with the necessities of to-day and tempered with the feeling of any one of several countries.

THE SMALL HOUSE WHICH IS GOOD

The September issue will contain an interesting sketch by Samuel Howe on the country house of Mr. Austin Willard Lord, the well-known architect. It is located at Water-

witch, N. J. and is a delightful solution of the many problems which presented themselves to the owner in his endeavor to supply the necessary conveniences for his family within the limitations which he had set for himself. The realization of his ideals is shown in the artistic simplicity of the design, the compactness yet freedom of the planning and in the home atmosphere which seems to pervade it all.

Under the same caption will appear a brief description of the modest house of Mr. E. H. May of Pasadena, Cal. Covering about the same area and intended to encompass about the same results as in the A. W. Lord house it is interesting to compare them and to see how similar propositions are affected by individual and family suggestions, by environment and by different ideas as to the proper places to apply the pruning knife of economy.

A HOUSE FOR \$4,500

Mr. Walter P. Crabtree, Architect, presents a pleasing house costing the above amount having many advantageous features. The object was to design a dwelling that should be above all else, domestic, personal and livable as well as convenient in its arrangement. As in the majority of "small house" problems the question of cost had to be considered and the limitations set be strictly observed.

BIRDS ARE THE GARDENERS' BEST FRIENDS

Investigations which have recently been carried on under the auspices of the U. S. Department of Agriculture have established the fact that at least 75 per cent of the food of birds which frequent our gardens and yards, consists of insects most of which are harmful in some manner to the growth in our gardens. Mr. Craig S. Thoms in commenting on this fact, urges the encouraging of these friends to make long visits and where possible to coax them to take up permanent residence in our orchards and grounds. He points out that the small amount of fruit consumed by the birds is inadequate pay indeed for the service which they render.

UP-TO-DATE BATH-ROOMS

Every device and every material whose use tends to improve the sanitary conditions of the home is to-day seized upon with avidity, and the cost is a secondary consideration, provided the results secured are satisfactory.

The bath-room of twenty years ago presented a field rich in possibilities. Here lurked the germs of disease, fostered by the dampness and coincident decomposition.

Charles J. Fox, Ph. D. in an interesting article dwells upon the growing use of tiles for floors and walls of bath-rooms and even for the ceilings. This material being inorganic and non-absorbent, would seem to be the ideal one for the uses indicated.

THE DEPARTMENTS

"The Editor's Talks and Correspondence," "Suggestions for the Month" and the "Garden Correspondence" all bristle with timely items—which cannot fail to be helpful to the home builder or furnisher—and to the garden and flower enthusiast.

REFERENCE TABLE
OF
WOOD FINISHES

THE Unique Wood Tints manufactured exclusively by the Chicago Varnish Company are applicable to the least costly as well as expensive woods. These stains show the various natural shades as produced by time and weather, as well as such coloring as is appropriate for use in houses where the modern style of decoration prevails.

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To preserve the color and the wood it is necessary to protect them against dampness, dust and smoke. Most varnishes produce an effect of very high gloss to which many object. Where a dull finish is desired, the Chicago Varnish Company has offered *Dead-Lac*. For the past several years this varnish has met the requirements of the artistic architect and his client. *Dead-Lac* is a true lustreless varnish and has received the unqualified endorsement of the highest authorities. On a surface protected by this finish it is very hard to discover any treatment whatever, as it in no wise obscures the delicate lights and shades of the natural or stained wood. It is very durable and does not spot with water; in fact it may be wiped off with a damp cloth with perfect impunity.

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Where a gloss finish is desired over the stained or natural wood, *Shipoleum* is recommended where paleness is not essential (in which case *Hyperion* or *Palest Crystals* is advised). For the service department of the house where the wood is often left in the natural color, *Shipoleum* should always be used. Three coats over the natural wood will give the most satisfying results. This varnish is thoroughly tough and durable and is unaffected by heat and moisture, and although it is used in the highest grade of work, it is invaluable for hospitals, laundries, stables, etc. It is easy to apply and dries rapidly.

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Where an enamel finish is desired for the standing woodwork, this product supplies an eggshell gloss finish in the soft ivory tone seen on the woodwork of the really old Colonial houses, or, may be secured in the pure white. This enamel supplies an effect heretofore obtainable only by careful polishing at the hands of skilled workmen. With *Eggshell-White* this is obtained by simply spreading the material with a brush. It is therefore a most economical as well as a most exquisite finish. Chicago Varnish Company's *Flat Lead* should always be used for under coats excepting in bath tubs.

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If you are contemplating building or remodeling, write to Margaret Greenleaf, Consulting Decorator of the Chicago Varnish Company, 32 Vesey Street, New York. Send, if possible, a rough draft of your floor plans, stating exposures and dimensions of rooms; also character of wood to be employed for floors and standing woodwork. You will receive complete suggestions for wood finish, wall treatment, drapery materials, tiles and fixtures for use in your house. Send ten cents to cover postage for "Home Ideals," a booklet prepared by Margaret Greenleaf for Chicago Varnish Company.

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House & Garden

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school yard. The result was a revelation to those interested enough to go to see the work done, and so great was the benefit to the children thus engaged, that this year the idea was carried out in four schools. Vegetables as well as flowers were grown, and in the majority of cases the beds would have been a credit to any professional gardener. Eighty-five dollars in cash were distributed in amounts of \$1 to \$5 each for the best work done. Mayor McAleer was present at the entertainment given in the Bethlehem Institute by the children, and as each winner was called up for his or her award he gave each a hearty shake of the hand and a pleasant word of encouragement.

This year the work was not begun until February. The coming school year the campaign will be begun in October, for two principal reasons. First, it has been learned that boys and girls interested in this garden work are better pupils; are much more easily controlled, and have a respectful, dignified manner in the presence of their teachers and visitors who call to see their work, that children have not who are not thus interested.

Second, to teach the children and through them the parents that there is no necessity of ground lying idle in this delightful climate, during the fall and winter months, and that it is possible to have flowers and vegetables every day of the year in the open air. Then, too, the promoters of the scheme have the thought in mind of teaching the children perseverance, the habit of sticking to a job until it is finished—an accomplishment they must all have if they hope to be successful in life.—*P. D. Barnhart in Florists' Exchange.*

JOSEPH BONOMI

HE was born at Rome in 1739 and studied architecture under the Marchese Teodoli. In 1767 he was invited to England by the brothers Adam, and was for many years employed by them as an assistant and architectural draughtsman. The acquaintance which he formed in London with Angelica Kauffman, then in the zenith of her fame, led to his marrying her cousin and ward, Rosa Florini, in 1775. When Angelica returned to Italy, after her marriage with Zucchi, the painter, she induced Bonomi to do the same, and he

left England in 1783, taking with him his family of three young children; but he did not remain in Italy above a year. About five years after his return, in November, 1789, he was elected an Associate of the Royal Academy, but never raised to the rank of R. A., although Reynolds interested himself very warmly in his behalf, and did all that he could to obtain for him the professorship, which was bestowed on Fuseli. Bonomi died March 9, 1808, leaving a widow and six children, the eldest of whom also practised as an architect; and another son was known as an authority on Egyptian antiquities. Bonomi's chief professional works were additions and alterations at Langley Hall, Kent, 1790; the chapel of the Spanish Embassy, near Manchester Square, London, 1792; Eastwell House, Kent, 1793; the pyramidal mausoleum in Blickling Park, Norfolk, 1794; Longford Hall, Salop; mansion at Laverstock, Hants, 1797; mansion at Roseneath, in Dumbartonshire, for the Duke of Argyll, 1803, which is his most celebrated work, although chiefly remarkable for the heresy, if not the solecism, of an entrance-portico with a column in the centre. The reason assigned for this caprice is that, as the portico was intended for carriages to drive through, it was thought a column in the centre of the front would express its purpose better; yet, besides having a most awkward effect in itself, a column in that situation is not a little objectionable, on account of its obstructing the view from the entrance-door. Nevertheless the design is praised as displaying originality of genius. Bonomi also made designs for the new sacristy of St. Peter's at Rome, of which edifice he had been appointed honorary architect in 1804.—*The Architect*.

SILENCE LAWS IN BERLIN

NO other large city is as quiet as Berlin. Railway engines are not allowed to blow their whistles within the city limits. There is no loud bawling by hucksters, and a man whose wagon gearing is loose and rattling is subject to a fine, says the "Washington Post." The courts have a large discretion as to fines for noise making. The negro whistlers who make night shrill and musical in Washington would have a hard time of it in a German community. Strangest

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"She kept to the side of the hedge, raising her skirts a little, for the grass was long. A few yards farther on was the gate. The soft swish of her silken draperies as she stole along became a clearly recognizable sound against the background of intense silence. Mache-son had been leaning against a tree just inside. He opened the gate. She stepped almost into his arms. Her white face was suddenly illuminated by the soft blaze of summer lightning which poured from the sky. He had no time to move, to realize. He felt her hands upon his cheek, his face drawn downward, her lips, soft and burning, pressed against his for one long, exquisite second. And then—the darkness once more, and his arms were empty."

—From Oppenheim's great novel in the August Pearson's.

The Illustrations for The Missioner are by

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The great majority of stories of the blockade have been written as from the deck of a gun-boat—from the Northern view point.

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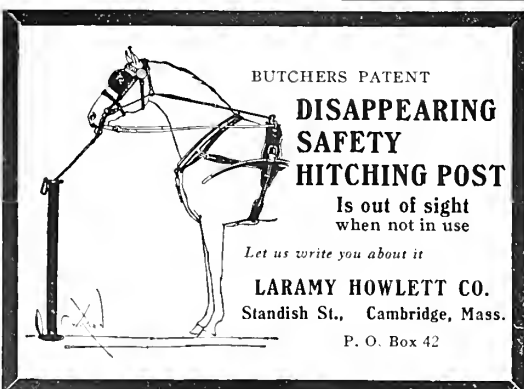
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House & Garden

of all, piano-playing is regulated in Berlin. Before a certain hour in the day and after a certain hour in the night the piano must be silent in that musical city. Even during playing hours a fine is imposed for mere banging on the piano. In Paris it is only during the carnival and on fête days that the sound of the French horn is tolerated. At other seasons it is rigorously prohibited by the police. German intolerance of noise is not a recent thing. Wallenstein, who demanded absolute quiet, had 130 houses torn down in Prague and sentries posted all round in the distance, to secure silence. There is a tradition that farther back in time a Bohemian shepherd, seeing the monk Adelbert asleep, blew on his pipe in mischief. The monk called down the curse of deafness on him.

BOUNTY FOR TREE-GROWING

THERE is a law on the statute books of Pennsylvania which ought to have a wide circulation. It is "An Act for the Encouragement of Forestry." This law takes the best means possible to encourage owners of land to preserve and propagate timber-trees, for it allows a reduction of taxes to the owner of forest land which comes up to certain requirements of the act. The first man to take advantage of the new law is an Allegheny County farmer, Mr. Tenner of Leet township. As told by the "Pittsburg Chronicle-Telegraph," Mr. Tenner has obtained from the County Commissioners a reduction of \$22.50 on his taxes for complying with the provisions of the law. It is rather remarkable that the second county in the State in point of population should be the first to pay a bounty for forest preservation under the new law, but such is the case. The land-owner who preserves his woods not only gets this immediate reward, but the increasing value of the trees will make a further and larger profit for him eventually.—*Buffalo Commercial*.

IRON PIERCED BY HAILSTONES

ONE is justified in many cases in giving only a tentative belief to many of the big hailstone tales over which some travellers delight to spread themselves, says the "St. James's Budget." A correspondent in Dholi, Behar, however, sends the indubitable proof of photographs to quite convince us and our

readers of the terrible nature of the hail-storm which occurred in his district recently. The storm passed over the greater part of the districts of Mozufferpore and Durbungah, but it appears to have concentrated itself with special fury over the indigo factory called Dholi. Here the storm was terrific, even for tropical regions, the hailstones weighing as much as five ounces. On an average they were as large, if not larger, than cricket balls. It can be easily understood that the damage done was great. Not a whole tile was to be found in the roofs, trees were uprooted, birds were killed, and general destruction wrought all around. What is more astounding, the corrugated iron roofing over many of the factory buildings was riddled as if it had been shelled by a battery. We can quite imagine, as our correspondent informs us, that no storm like it has ever occurred in the district. Hailstones have, however, had the same terrific force in Africa, a sample of corrugated iron pierced in a like manner having been recently shown in London.—*Scientific American*.

EARLY HISTORY OF THE FUSIBLE STRIP

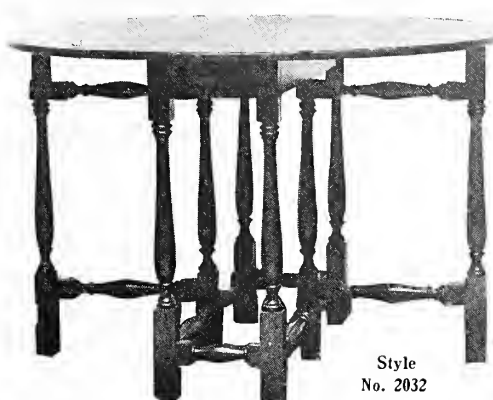
HERE is an interesting little story about the fusible strip. November 1879, was a momentous time at Menlo Park, N. J. Mr. Edison had invited the New York aldermen, a number of prominent officials and well-known electricians, to be present at his laboratory to witness the trial of the incandescent light. He had invented his three-wire system and carbon-filament lamp, and was about to show the world what could be done with them. The party was invited to be present at night. On the morning of that day one of his faithful assistants remarked: "What will happen to us if somebody should lay a bar of metal across these wires? It would short-circuit the whole business, the lamps would burn out and the thing would be a fizzle." Mr. Edison pondered over the matter for a few minutes, and saw the importance of the question. It was all the more important as it was known that some of the guests who were invited were not Mr. Edison's warmest friends. After thinking the matter over for a few minutes, Mr. Edison retired, and in an hour came back and ordered the wires to be cut in several places.

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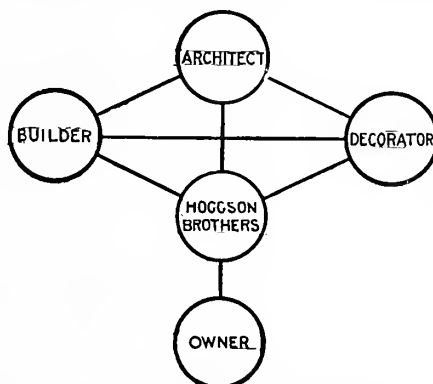
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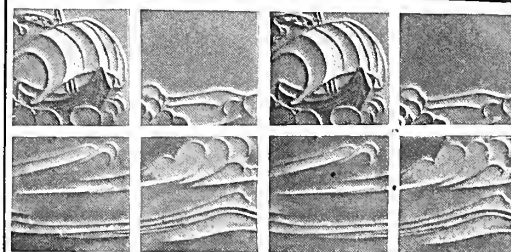
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AS usual, the **AUGUST** number will contain a group of the best short stories of the year, and some beautiful color printing, including the cover, a frontispiece by MAXFIELD PARRISH and a series of drawings by HARRISON FISHER. It is in every respect a notable number.

Some Remarks on Gulls, With a Footnote on a Fish By Henry van Dyke

"Brave spirits of the sea and of the shore"

Few birds are more interesting in their manner of life or more suggestive of the mystery and poetry of the sea. The author gives his observations of the gulls of Manhattan and then follows them along the coast to some of their brooding places off the coast of Maine. Incidentally, he tells of how he and Gypsy caught the big ouananiche in the "Gull's Bath-Tub." The article is illustrated with drawings by Schoonover and with some remarkable photographs by Herbert K. Job.

A Day at the Country Club

Drawings by Harrison Fisher Reproduced in colors

A charming series of story-telling pictures by this popular artist. "Wanted: An Answer;" "Byplay;" "Fore;" "Fisherman's Luck."

Mortimer's Failure By Jesse Lynch Williams

The causes of Mortimer's failure were not any lack of business acumen or vain plungings in Wall Street. Quite the contrary. That the failure proved in every sense a good investment is made fully apparent to the reader of the story. Mrs. Mortimer rose splendidly to the situation. Illustrated by Yohn.

The Fruit of the Tree By Edith Wharton

In the August installment Mrs. Wharton's novel reaches one of its tragic climaxes and prepares the reader for a situation that involves a problem of the most vital interest.



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These breaks were then connected by means of little strips of lead. The whole laboratory force was kept busy all that day casting these little strips of lead, so it will be seen in the short space of an hour's time, after the emergency has presented itself and asserted its importance, Mr. Edison had produced what is to-day one of the most valuable and vital devices in every electrical circuit. To finish the story, it may be said that when the evening came a now well-known electrician was standing with one of Mr. Edison's assistants and said to him: "I think I will play a joke on Tom, and just lay this bar of copper across the circuit." The assistant replied: "You can't hurt anything by doing that." Nevertheless, the bar was laid across. Four lamps burned out, the balance kept right on at work. A man came and repaired the fuses, and, much to the astonished electrician's surprise, everything went on as smoothly as before. — *N. Y. Electrical Review*.

HORTICULTURAL NOTES

A writer in "Park and Cemetery" states that the superintendent of Audubon Park, New Orleans, has adopted a plan to cure and preserve trees with hollow trunks that is "original," by filling the hollows with cement. The plan is a good one, but it is by no means "original"; it has been in practice in these parts many a year.

Our native beech makes a grand tree when set out where it can grow at will untrammelled. When of some age it takes on the drooping character of its lower branches which so distinguishes the pin oak. This, with its white bark, gives it a character that calls for its planting.

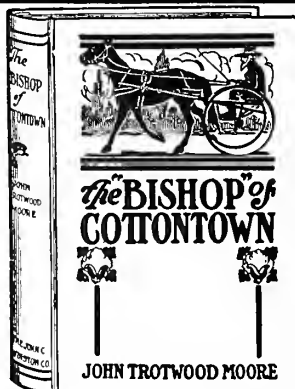
Paulownia plants are so easily raised from seeds that any other mode is not considered. But when desired it propagates readily from pieces of root, cut up and set outdoors in early spring, or in a greenhouse.

As soon as summer flowering shrubs are out of bloom, give them a fair pruning back. Many of them, especially spiræas, if so treated, flower again in autumn, some of them as freely as in their first display.

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Among bush honeysuckles the one known as *Lonicera Morrowi* is a great favorite because of its bright red berries, which it bears in such immense quantities in the summer months. All the bush honeysuckles are propagated either by seeds, soft wood cuttings in summer or hard wood cuttings made in winter and set out in spring.

The false larch, so called, *Pseudolarix Kämpferi*, is a beautiful tree. Though deciduous, as all larches are, it has an appearance in summer of a fir, its foliage being between those of a larch and a fir. In late autumn the foliage becomes of a yellow tinge.

Tsuga Mertensiana, the western hemlock spruce, is thought not hardy, but there are specimens of it about Philadelphia which thrive very well. Williamsoni, another one, considered synonymous with Hookeriana, is also hardy thereabout.

In former days it was the custom of European nurserymen to remove the strip of wood from a bud before budding with it, and this may still be the rule. But our own nurserymen consider its removal entirely unnecessary, and insert the bud just as it is cut from the shoot furnishing it.

Among midsummer flowering shrubs of merit place the several vitexes. Of *Vitex Agnes-castus*, there are three colors—white, lilac, and deep lilac. Then there is another species, *incisa*. All are summer blooming.

The best mulch of all for plants in summer is that of fine dust. This is secured by frequent harrowings whenever the soil is in a suitable condition for it. Mulching of leaves, short grass and the like is apt to cause roots to approach the surface, which is not desirable. *Joseph Meehan in Florists' Exchange.*

A WONDERFUL JAPANESE CARVING

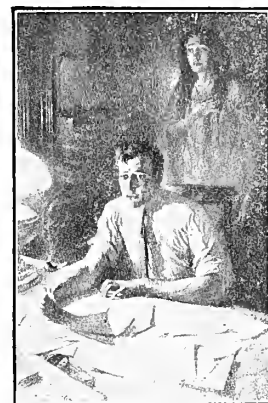
ONE of the most marvellous workmen in the world is Hananuma Masaki-chi, of Tokio, Japan, who has carved a figure in wood so like himself that when the two are placed side by side it is said to be almost impossible to tell which lives and breathes and which does not. By

Fiction Number

The Ghost at Point of Rocks

By Frank H. Spearman Author of "Whispering Smith"

Young Hugh Morrison was put on "a night job" at the loneliest desert station on a great Western road, with the idea that this would prove the most effective way to "give the boy a quick railroad death." The story of his experiences, including the mystery and romance surrounding the ruin of "the great brick house," is one of absorbing interest. Illustrated by W. T. Benda.



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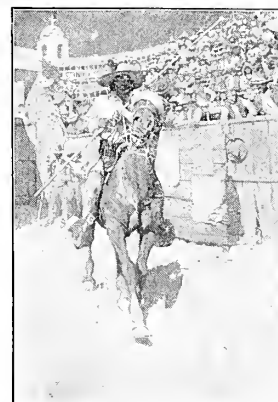
The Commandeering of the Lucy

Foster

By James B. Connolly

Readers of Mr. Connolly's "Out of Gloucester" will be glad to meet Captain Wesley Marrs again and to learn how he managed to get his load of herring out of Fortune Bay, and of how the agent of the Crown was made to serve the purposes of the shrewd Yankee skipper. There is a fine description of the way the "Lucy" was maneuvered to give an imitation of a vessel in distress.

With an illustration by W. J. Aylward



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The Grandfathers of the Evolution

By Nelson Lloyd

Few of our short-story writers have shown as much originality both in plot and treatment of character as Mr. Lloyd. This is a distinctly novel conception, full of humor and shrewd observations upon some familiar phases of American ancestor-worship. Illustrated by J. M. Flagg

"Lascar"

By Lt. Hugh Johnson

An army story of an unusual sort. The chief characters are three old veterans of L Troop of the Nth U. S. Horse, Captain Wendell Benner, his orderly, Danvers, and the latter's horse, "Lascar." The bond of comradeship that unites the three is brought out with fine touches of humor and pathos. Illustrated by N. C. Wyeth

Waldo Trench Regains His Youth

By Henry B. Fuller

The background of the story is Italy. "Waldo Trench, I take it, was one of the youngest things that ever happened. These few pages from the note-book of a middle-aged observer will tell how he grew older; then how, through the application of *force majeure* at a critical stage of his career, he became young again."

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[DEMOCRAT AND CHRONICLE, ROCHESTER, N. Y.]

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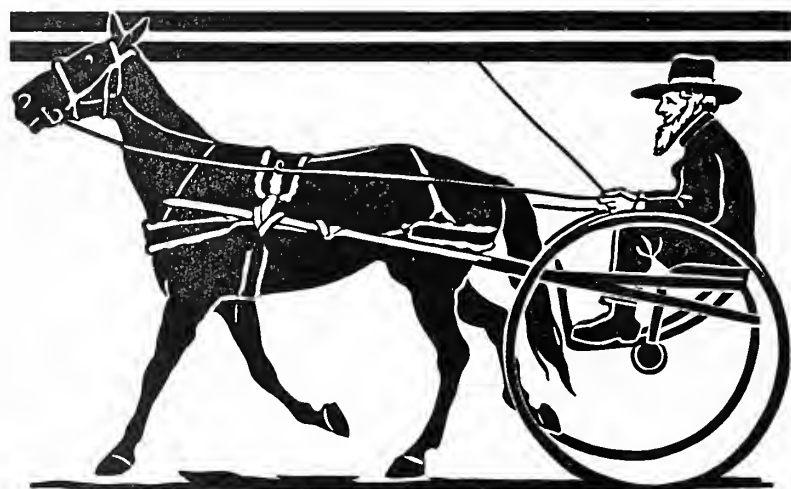
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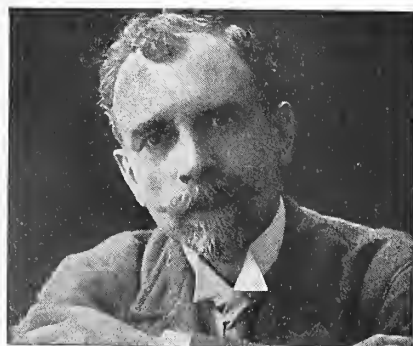
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several connoisseurs in art this wooden figure has been pronounced the most perfect and human image of man ever made. Masakichi has faithfully reproduced every scar, vein and wrinkle to be seen on his own body. The figure is composed of 2,000 pieces of wood, dovetailed and jointed with such wonderful skill that no seams can be detected. Tiny holes were drilled for the reception of hairs, and the wooden figure has glass eyes and eyelashes in which no dissimilarity to Masakichi's own can be detected. The Japanese artist posed between two mirrors while modelling this figure, and for some time after his completion he posed frequently beside it, to the confusion of spectators, who were often entirely at a loss as to which was the artist. The figure stands with a little mask in one hand, and an instrument for carving in the other; the lifelike eyes are apparently gazing at the mask, and the face wears a look of intense absorption.—*Youth's Companion*.

ROMAN ROADS

AN authority on road construction says that the Romans made their main roads to last forever. They were composed of siliceous and calcareous materials, and were superior to the highest type of modern work. The large roads averaged 4 to 4 $\frac{3}{4}$ metres, the smaller ones 3 to 3 $\frac{1}{2}$ metres. In mountain regions the road was narrowed down to a single carriageway, 1 $\frac{3}{4}$ metres. The sidewalks were larger near the cities, but reduced to six-tenths of a metre in the outer districts. They were built of cut stone, at least on the border. At every twelve paces mounting-stones were placed and at every 1,000 paces milestones. Some of the best roads were paved with marble. The minor or secondary roads were not so carefully made, though of a solidity with which few modern roads can compare. A ditch was dug to the solid earth, which was stamped, rolled or staked; then on a floor of sand, 10 or 15 centimetres thick, a layer of mortar was spread. This formed the basis of the four courses which constituted the road. The first was a course of several layers of flat stones, bound by hard cement or clay. This layer was usually 30 centimetres thick, and twice that in bad lands. On this came a concrete of pebbles, stones and broken bricks,

strongly rammed with iron-sheathed rammers. The ordinary thickness of this layer was 45 centimetres. In the absence of mortar, loam was used. Superimposed on this was a layer of 30 to 50 centimetres of gravel or coarse sand, carefully rolled. The top layer, or crust, was convex, and ran to a thickness of 20 to 30 centimetres or more. It was made differently, according to the materials at hand. It was either paved with cut stone or laid with pebble and granite, or metalled.—*St. Louis Globe-Democrat.*

A GLASS HOSPITAL WARD

AN "aseptic ward" in one of the London hospitals contains some novel features. It is 14 feet by 11 feet in area and 13 feet high, being intended for only one patient at a time. The walls and ceiling are of enamelled glass, with rounded angles, and the floor is of marble mosaic, with angles also rounded. A plate-glass window, with outside blind, forms three-fifths of the west wall; the door is of ground glass, and the frame—the only wood about the ward—is of hard teak. No pipe or drain opens into the ward, and great care has been taken with the ventilating arrangements, the ward being also cut off from the rest of the hospital by a ventilated lobby; the bed, chair, patient's locker, etc., are of metal. Everything in the apartment can be washed in hot water without harm of any kind, and it is suggested that future houses will be provided with the most complete protection against the growth or entrance of any description of harmful germs.—*N. Y. Tribune.*

BURIED FOREST UNEARTHED

SECRETARY WATSON of the Lumbermen's Exchange reports that within the last few months an extensive forest of walnut has been unearthed in southeast Missouri. In 1811 an earthquake in that part of the State resulted in the sinking of large tracts of land. Since then there have been annual floods in that district, each year adding to the accretions. Less than two months ago two farmers, walking through a part of the district, noticed what to their eyes seemed to be the ends of walnut trees sticking out of the sunken places and tipped over. Remembering that vast amounts of cedar-wood have

(Continued on page 23)



New Departments in the October Issue of *House & Garden*

The domestic animals commonly kept on a country place will be dealt with in a fashion so practical that readers, whether of long experience or new in such ownership, will alike be interested. Of these animals the horse is probably the most important and as the department is to be conducted by

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author of the standard book, "The Horse in America," it is unlikely that this section will not receive proper treatment. Mr. Speed was born on a Kentucky farm, where all kinds of farm animals were bred, and has himself been a breeder of horses, cattle, dogs, and chickens ever since attaining manhood. He will not only write on the various types of these animals but will give counsel as to the purchase, keep, training and general treatment of them. His expert knowledge will be at the disposal of all readers of *House & Garden*

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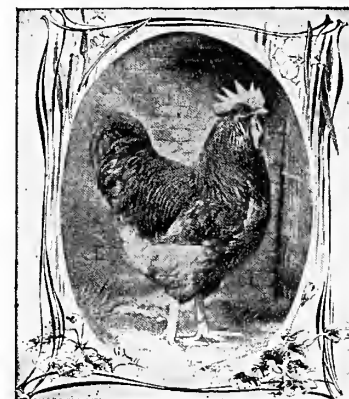
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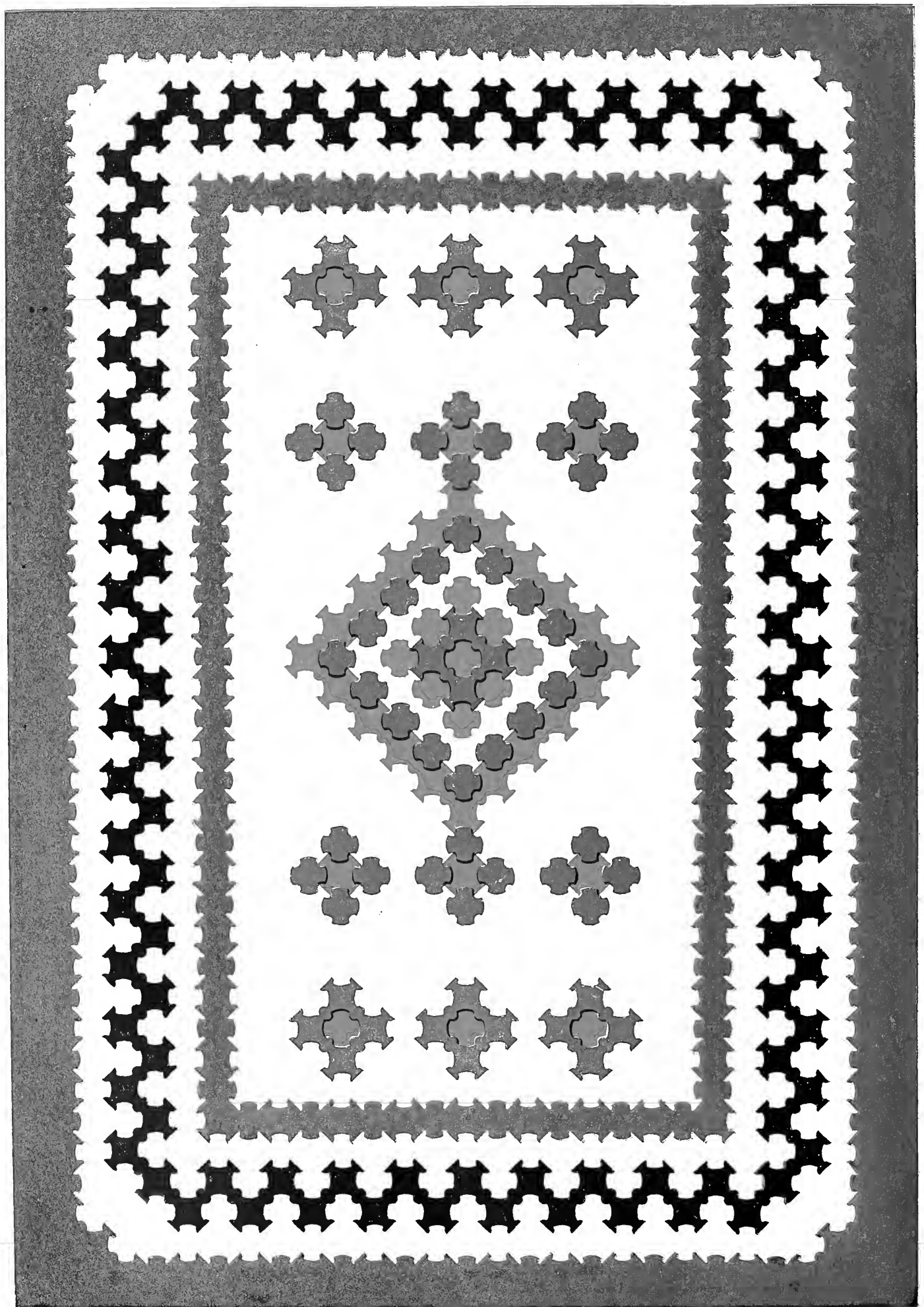
during the past five years at Madison Sq. Garden, N. Y., more prizes than any Orpington breeder in this country, namely: In the S. C. Buff, Black and White varieties, last year we won five Firsts; five Seconds; three Thirds; three

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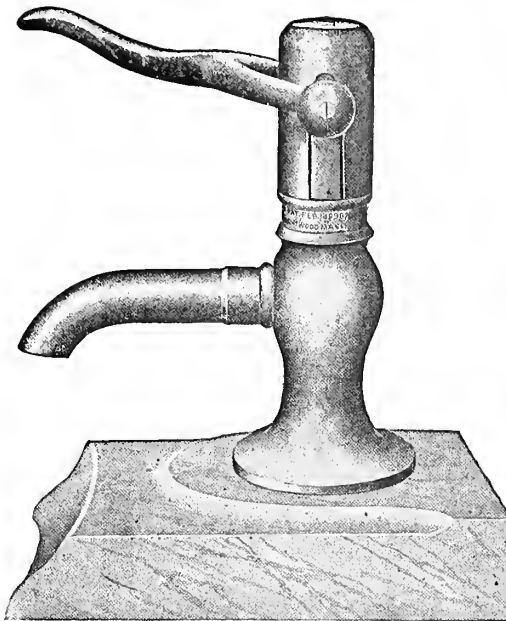
been dug up in various places, the farmers reported their observations, and the ground was explored. It was found to be rich in trees of black walnut from 28 to 36 inches in diameter. Secretary Watson states that there are two parts to a walnut tree: the center consists of solid, black wood, and the rest of the tree is a soft, sappy growth, which is of little use for commercial purposes. In these new trees, just unearthed, the sap has all rotted off, leaving only the black heart or solid portion of the tree. This is found to be a fine specimen of walnut, with an unusual depth of color.—*St. Louis Globe-Democrat.*

FLATS OR APARTMENTS, WHICH?

“ONE thing I would like to know,” said a New York citizen who has been out hunting a home, “is what constitutes a flat and what apartments. In general I know that apartments cost fifteen per cent more than flats; but I’d like to know where the difference lies. There’s nothing in a name. One might suppose that ‘Beverwyck’ and ‘Vallandigham’ would indicate apartments; but there are flats renting for \$25 a month that bear those high-sounding titles; while the ‘Rustler’ is an apartment-house. Locality certainly doesn’t tell for I’ve seen apartments advertised on Essex Street and a ‘flat to rent’ on a choice block in Fifth Avenue. I used to think that anything with elevators and hardwood floors were apartments, and domiciles under \$50 a month flats; but experience has shaken that notion out of me. One other question of a similar nature used to bother me—the difference between a tenement and a flat—but a friend settled that. ‘A tenement,’ he told me ‘is a flat with front fire-escapes on which the tenants hang their bedclothes.’ I’d like to find an equally easy definition of an apartment.”—*Philadelphia Evening Telegraph.*

ROMAN MONOLITHS

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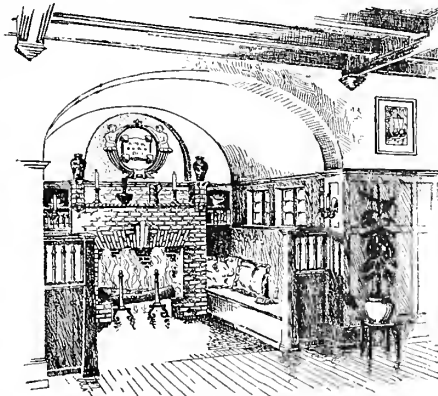
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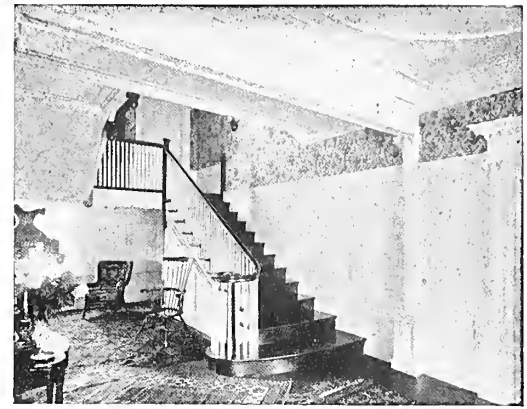
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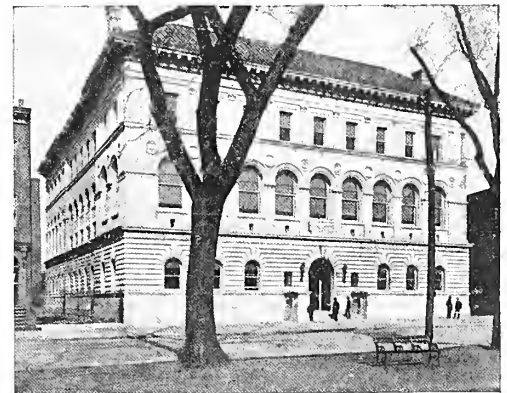
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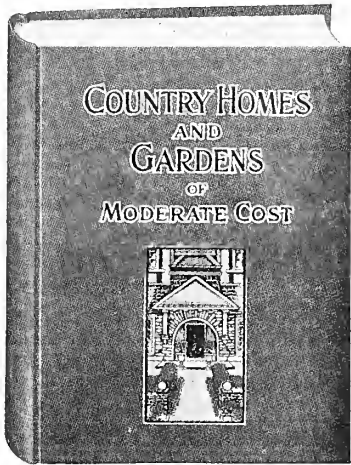
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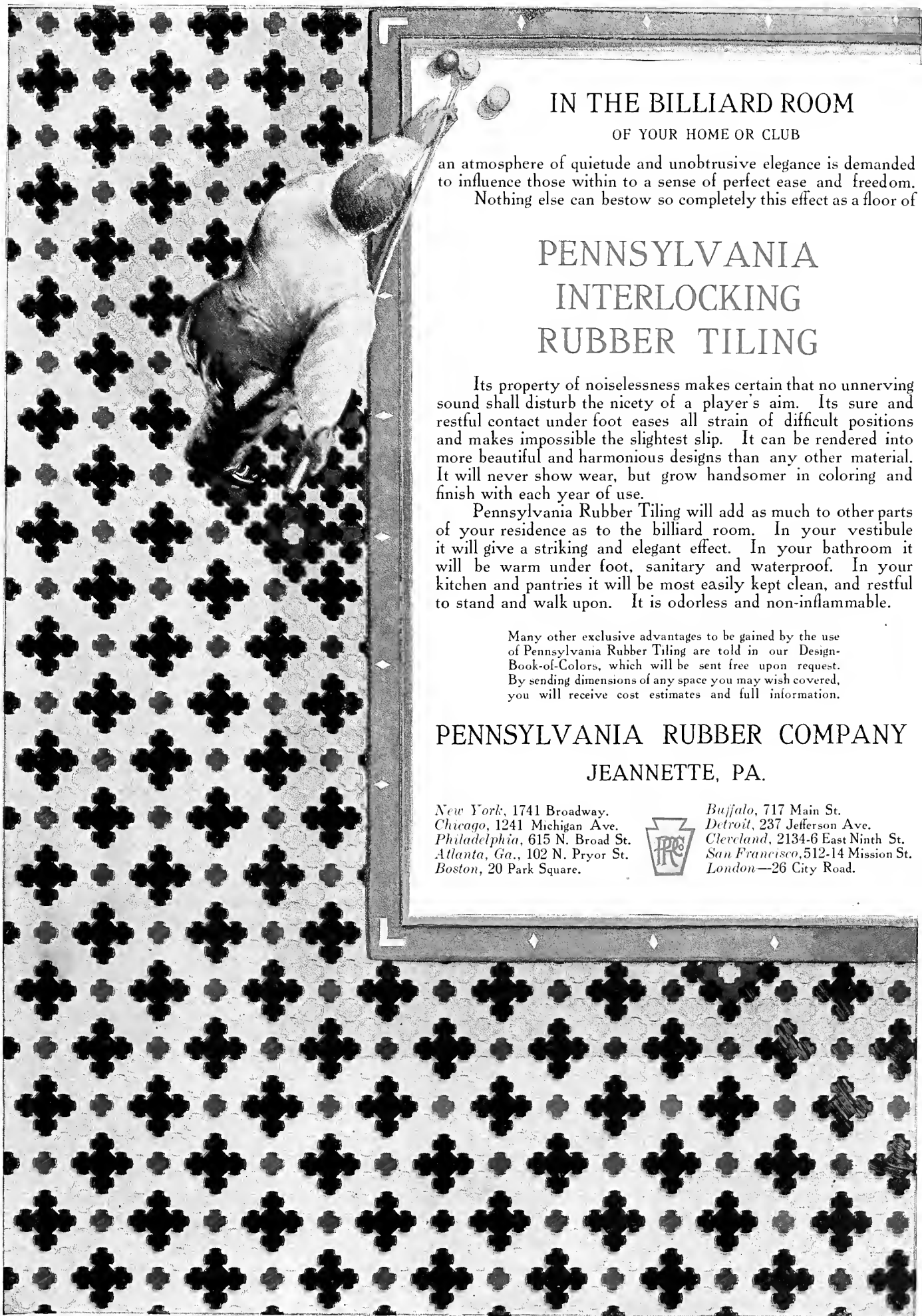
times views with wonder the unfinished pillars, either occupying their original site in the quarry, or left after having performed one-half their journey, while he finds other shafts arranged in their intended position, and consisting each of a single piece of marble, alabaster, porphyry, jasper or granite, which is either corroded by time or retains its polish and its varied and beautiful colors, according to the situation in which it has been placed, or the durability of its substance. The mausoleum of the Emperor Hadrian—a circular building of such dimensions that it serves as the fortress of modern Rome—was surrounded by forty-eight lofty and most beautiful Corinthian pillars, the shaft of each pillar being a single piece of marble.

About the time of Constantine, some of these were taken to support the interior of a church dedicated to St. Paul, which some years ago was destroyed by fire. The interest attached to the working and erection of these noble columns, the undivided shafts of which consisted of the most valuable and splendid materials, led munificent individuals to employ their wealth in presenting them to public structures.

Thus Cræsus contributed the greater part of the pillars to the temple at Ephesus. In the ruins at Labranda, now called Jackly, in Caria, tablets in front of the columns record the names of the donors.—*The Architect*.

AN ELIZABETHAN TOMB

A SUPERBLY rich Elizabethan tomb is left to us in Boreham Church, Essex. This was erected to the memory of Thomas Radcliffe, Earl of Sussex, Lord Chamberlain, and known as the stern opponent of Leicester. Three knights in martial costumes lie on the tomb slab, one of whom is his son and the other his grandson. Walpole incidentally states that the Earl bequeathed £1,500 to be expended on this tomb, and that his executors agreed with a Dutch sculptor, Richard Stevens, to execute his part of the work for £292 12s. 8d. The Earl and his son were first buried in the Church of St. Laurence Pountney, in the metropolis, and then removed to Boreham at the instance of the grandson.—*Cornhill Magazine*.



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A CORRESPONDENT of the "Engineering Record" has been communicating to that journal some strange notions about concrete for foundations. In his opinion, the ordinary practice of mixing the cement and sand dry, then wetting this, mixing with the washed broken stone, putting into place, and tamping until a film of water appears on the surface, is all wrong. His objections to this procedure is, as he says, that the concrete is thus made too wet, and that the tamping, by bringing the water to the top, brings up with it the cement, "and thus diminishes the concretion of binding properties so necessary to its strength." His advice is, therefore, to mix the sand and cement dry, and, without wetting them, to add to them the broken stone, previously washed, but allowed to drain and then put the mass in place without tamping.

It is difficult to believe that a person who could give such advice can ever have seen concrete-work done on an extensive scale. Every engineer and architect will agree with him as to the impropriety of "deluging" concrete with water; but his ideas of what constitutes "deluging" are most extraordinary. By actual measurement of the water used in making some thousands of yards of concrete, with one part Dyckerhoff cement to four parts clean and rather coarse sand, and six parts of broken granite of the ordinary size, it was found that, after mixing the sand and cement dry, sprinkling them with a watering-pot with twelve gallons of water to each cask of cement, turning meanwhile, and adding the six parts of broken stone, thoroughly washed with the hose, and allowed to drain, but not to dry, the resulting mixture, when well turned, was just about as wet as garden loam, in that desirable condition for agriculture in which it will not stick to the spade. This concrete, when put immediately into the trenches, in layers twelve inches thick, required half an hour of hard tamping before a film of water could be brought to the surface, and was reduced about one-sixth in volume by this tamping. The film of water brought up by the tamping was a mere appearance of wetness, which was insisted upon simply as evidence that the concrete had been compacted by the tamping to the desired extent; and it

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was reabsorbed in an hour or so, carrying back whatever cement it might have originally brought up with it, so there was certainly no loss of binding property incident to the process.

This particular concrete, which was to be used for underpinning a heavy building, was purposely mixed very dry, so as to allow of the utmost possible compression by tamping. For ordinary purposes, in our opinion more water might be used without disadvantage, but it is difficult to conceive of circumstances under which concrete footings could be properly made with less water. It is hardly necessary to say that the slight film of water which adheres to the surfaces of broken granite after washing would be ridiculously inadequate for moistening the quantity of dry sand and cement necessary to fill the voids in the mass; and that concrete made in the manner proposed by the "Engineering Record's" correspondent would be a mere incoherent heap of loose cement and sand, containing lumps of a very imperfect matrix, each with a bit of granite for a nucleus.—*The American Architect and Building News.*

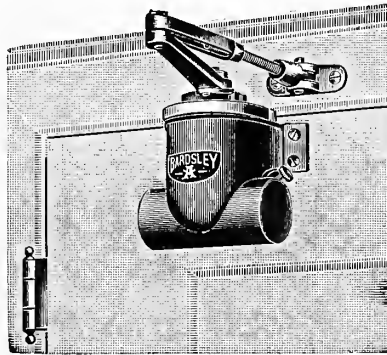
LONDON'S SOOT

THE amount of carbonaceous and other particles deposited upon glass houses is a good indication of what the London atmosphere contains, and in many cases it is only possible to procure a due admission of light to the plants by frequently washing the glass roofs. At one establishment, says the "Pharmaceutical Record," two tanks constructed to collect the rain from a house completed a few years since, were cleared out, and no less than ten barrow-loads of sooty matter were removed, all of which must have been conveyed into the tanks from the glass. One scientific man has been engaged in computing the amount of soot deposited from London air, and arrives at the following conclusions. He collected the smoke deposited on a patch of snow in Canonbury one square link (about eight inches) in extent, and obtained from it two grains of soot. As London covers 110 square miles, this would give us for the whole area 1,000 tons. As the quantity measured fell in ten days, a month's allowance would need 1,000 horses to cart it off, and these stretched in a line would extend four miles.

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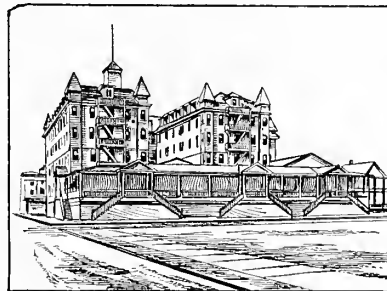
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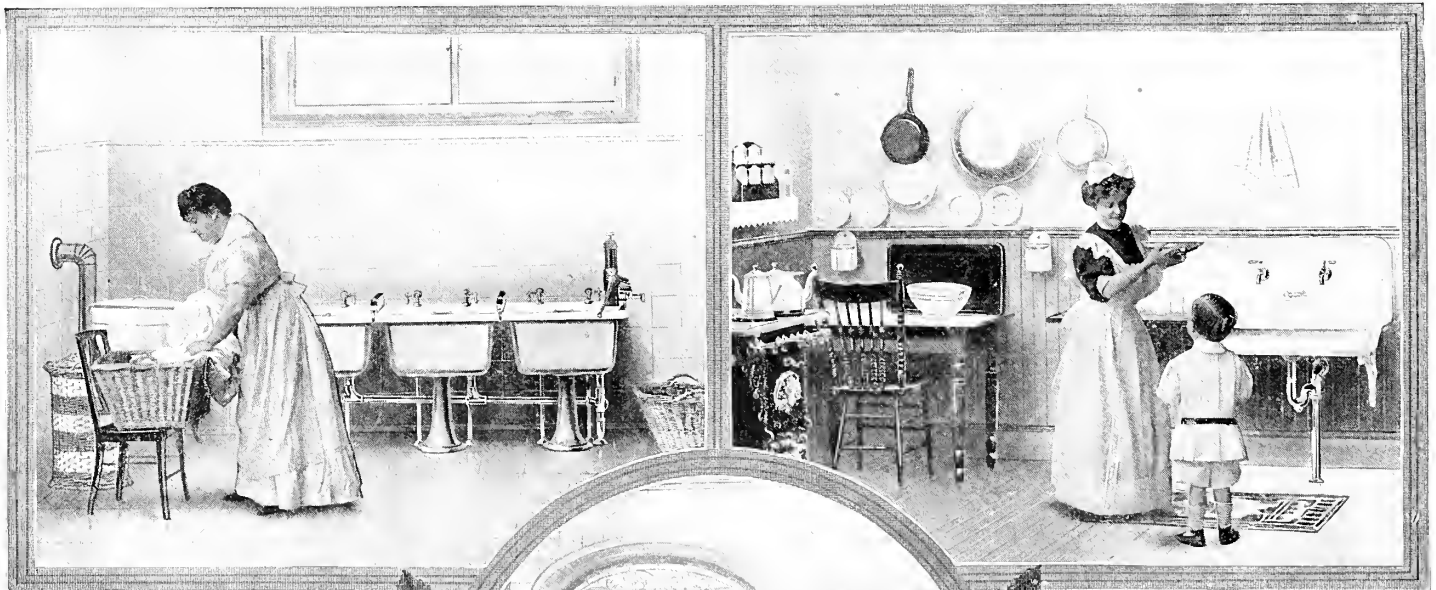
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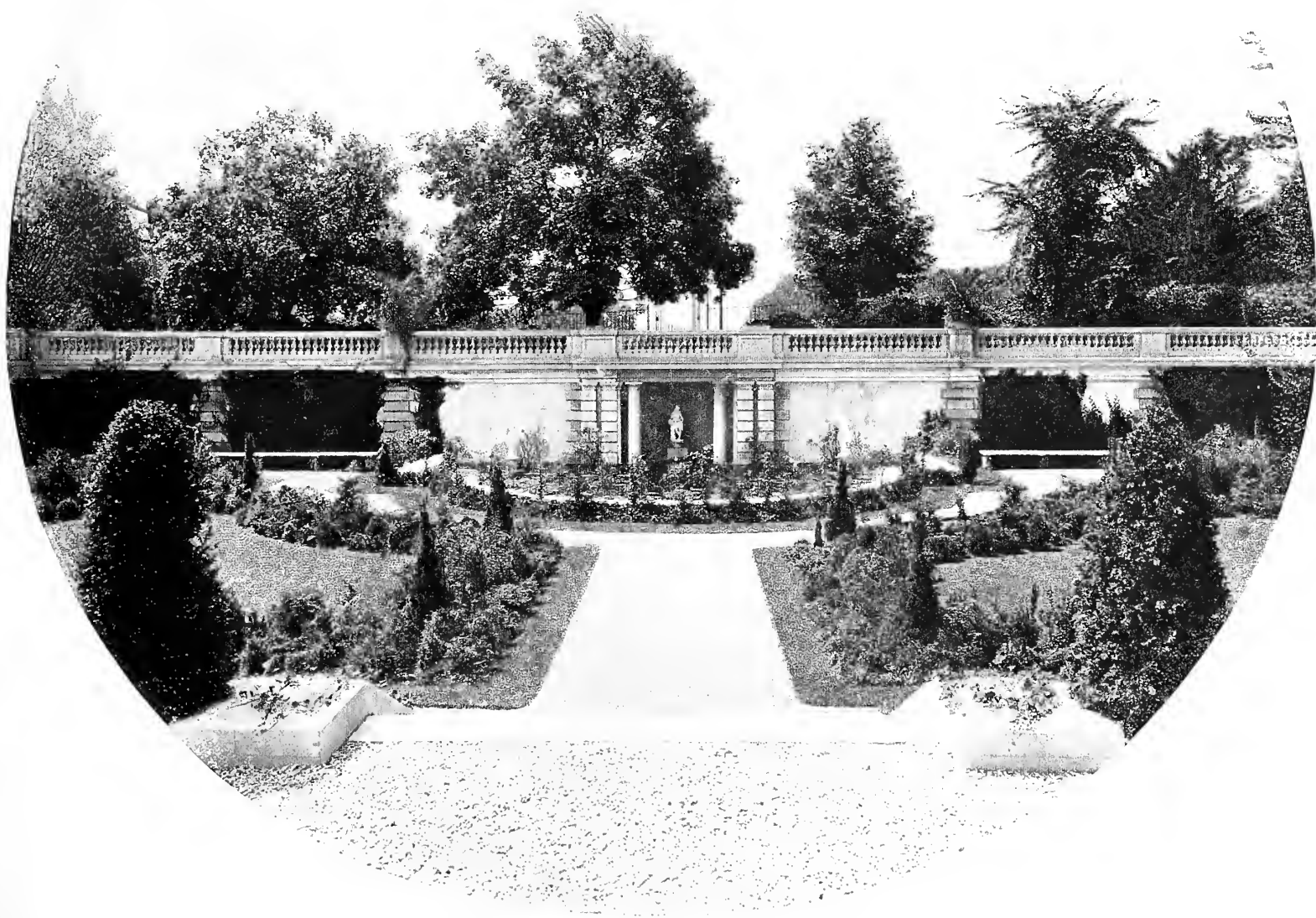
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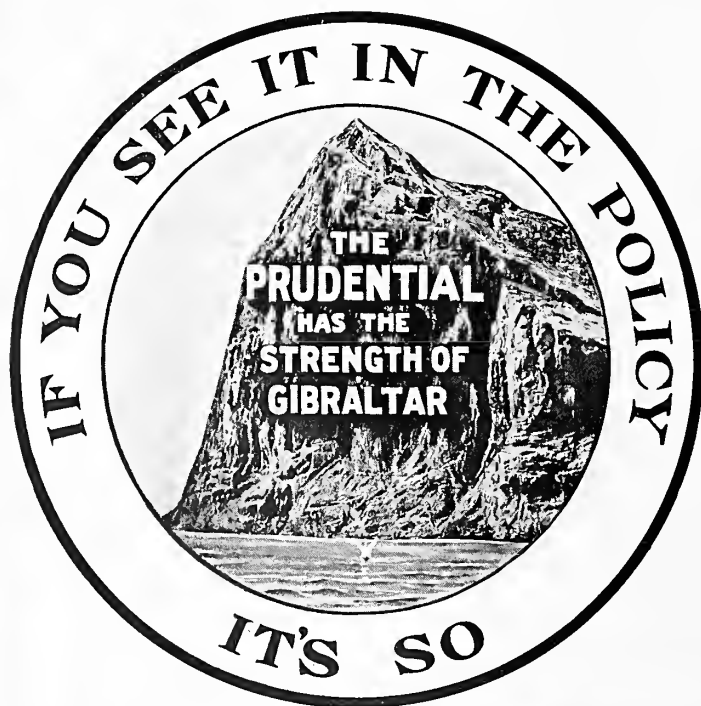
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INFLUENCE OF SEA-WATER ON MORTARS

M. E. CHANDLER, in a recent paper, describes the action of sea-water on mortars, and his investigations in the harbor of La Rochelle since 1856 are of much value, as they extend over a period of forty years. Blocks of sixty centimetres in length were exposed to the open sea from 1856 to 1875, and were above the water-surface at low tide. The mortars were of hydraulic limes of different origin, of natural cements from Pouilly, Vassy, etc.; of artificial pozzuolanas mixed with lime and sand; of trass from Andernach, etc. Nearly all blocks had completely lost their cohesion after different periods. The few blocks of Portland cement experimented upon were in good condition; but blocks of neat cement (English and French) were decomposed. From these tests Viennot draws the following conclusions: (1) Neat cements are destroyed more rapidly than mortars of a certain composition; (2) mortars made of one volume of cement to one of sand, and, again, of one volume of cement to two of sand, are those which offer the greatest resistance to sea-water. They will last for twenty, thirty-six, and thirty-eight years. Thurninger commenced new tests with blocks of masonry and concrete made of lime and Speil mortar, with a length of edge of forty centimetres. In 1895 the masonry blocks disappeared, their destruction having commenced four years after their exposure, and out of thirty-two concrete blocks only twenty-six remained, but they were in advancing decomposition. In 1880 other tests were commenced on blocks submerged, of various limes. Many of these have perished. "Out of thirty-one masonry blocks laid in Portland cement mortar, and submerged between 1881 and 1892, twenty-three are still intact, while some have commenced to disintegrate." Viennot points to the following conclusions: (1) Mortars of hydraulic lime, mixed in any proportion, in most cases commence to disintegrate after one or two years' immersion in sea-water; they crumble into pulp after periods varying in length, but apparently not exceeding fifteen years. (2) Concrete resists better than masonry, owing to the greater density imparted to it by ramming. (3) Rapid-setting cements may commence to disintegrate after six or eight years, but

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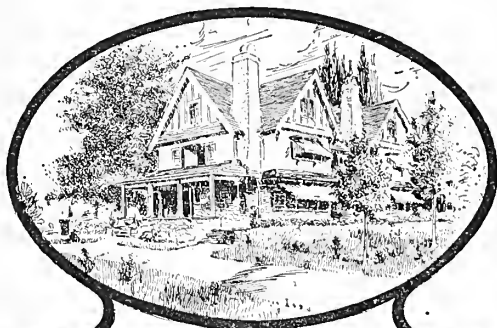
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may last longer than thirty-eight years without crumbling. (4) The mortars offering the greatest resistance are those consisting of one part cement to one or two parts of sand. This mixture corresponds to the weight of cement required to fill the spaces between the grains of sand. These, therefore, are the least porous mortars.—*Building News*.

MARKET PRICES OF LONDON'S FAMOUS PUBLIC BUILDINGS

A STRIKING article which appeared in London recently, describing the "market" value of London, has a timely suggestiveness in connection with the battle between public and private interests over Copley Square, says the "Boston Transcript." London's greatest treasures are known by name to all, and London is so far away that the valuation put upon them will not stir other emotions than precisely those which it is the purpose of the statistician to arouse. Mansion House, which cost £70,000 to build, says the writer, is now valued at fully ten times that figure.

The Royal Exchange, as a building of bricks and mortar, is worth £200,000, but land in that neighborhood has recently sold at the rate of \$10,000,000 an acre, so that £2,000,000 is probably not an excessive valuation for the Exchange. Eight bridges over the Thames cost £5,000,000 to build, but are now worth much more than that, while the tunnels underneath are worth other millions, and the embankment is worth probably double the £2,000,000 which it cost to make. "If St. Paul's were private property, you might induce the owner to sell it for £10,000,000, but the likelihood is very remote. Those tattered banners which you have seen so often would arouse pretty keen bidding at the sales. Westminster Abbey is difficult to value. But the sales give us some idea of what historic treasures are worth in the market, and I should not be surprised if the abbey—put up in lots—realized £50,000,000." The British Museum, which anybody can see for nothing, could not be bought up by the millionaires in America. If it were absolutely empty it would be worth £1,500,000, and it is full of priceless treasures. The National Gallery is worth millions. "It cost, with the new Tate Gallery section, £350,000 to build, and has one picture which cost £14 an

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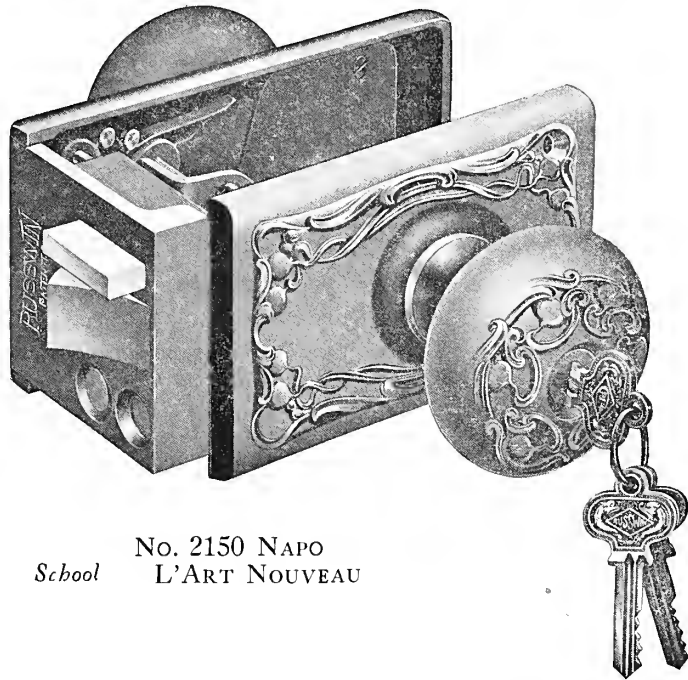
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inch." The Nelson column, close by, is worth £50,000, and the statue of King George III, a little way down Pall Mall, cost £4,000. The Albert Hall and Royal Aquarium are both worth about £250,000, but the Crystal Palace cost more than three times the value of both of these. Earl's Court, the great show rivaling the palace, has millions' worth of treasures, and even when it is empty the twenty-five acres of gardens and buildings are worth £300,000. Imagine buying the Tower, the Holborn viaduct, the miles of sewers, walks and pavements; the various markets, of which four—which are for cattle—actually cost £10,000,000 between them; think of the hospitals and schools and churches and fancy the market value of the parks cut into city lots. The entrances alone of Hyde Park are said to have cost nearly \$1,500,000. Does the statement made by the English writer seem extravagant, that all the coined money in the world to-day would not adequately represent the value of what the poor can see and use in London?—*Philadelphia Press.*

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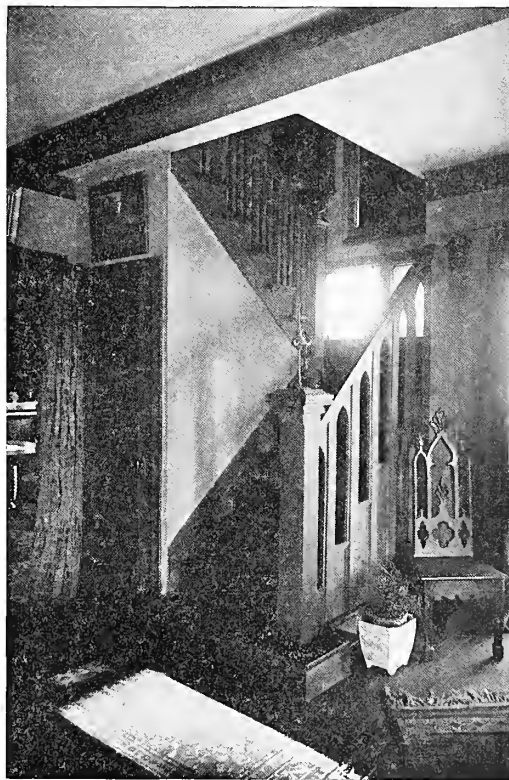
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BULLET HOLES IN CHURCH DOORS

THE removal of thick incrustations of dirt and varnish from the old woodwork above the outer central doors of the northern porch of Westminster Abbey, prior to polishing up for Easter, shows that the wood is thickly penetrated with a great quantity of small shot, and bears bullet marks. The old doors beneath were removed about three years ago to admit of a freer method of egress and they were riddled in a similar manner. The Abbey workmen engaged in cleaning the woodwork say it is four or five hundred years old. It is very thick oak and is studded with large iron bolt-headed nails, and it and the old doors have filled a space about fifteen feet in height by seven feet in width. The oaken doors of the Church of St. Clement Danes in the Strand have been riddled in much the same manner. Surmise can only be ventured upon to account for these strange marks on the doors of ecclesiastical edifices, many of which were sanctuaries. From the earliest Saxon times the sanctuary of Westminster—or, as Stowe calls it, "The Abbey Church Sanctuary," which he specified as "the church, churchyard, close, etc."—formed a place of refuge for offenders of all kinds, until it was suppressed, with all other sanctuaries, in the reign of James I. "But the right of asylum," says Dean Stanley, "rendered the whole precinct a vast 'Cave of Adullam' for all the distressed and discontented of the metropolis who desired, according to the phrase of the time, 'to take Westminster.' Sometimes, if they were of higher rank,

they established their quarters in the great northern porch of the Abbey, with tents pitched and guards watching round, for days and nights together. Sometimes they darted away from their captors to secure the momentary protection of the consecrated ground." Thus some of the nimble-footed ones occasionally lost their lives, and perhaps now and then a little lead that was meant for them went astray. Long after the suppression the neighborhood of the Abbey was a hotbed of iniquity and vice, and it may be that during this period, if not before it, the woodwork of the northern porch suffered from over-free firing.—*London News.*

PENALTY FOR DESTROYING AZTEC RUINS

WE are rejoiced to learn that a tourist has been arrested in Arizona, where he was caught in the act of demolishing an ancient Aztec cave-dwelling, and, after a severe reprimand from the Court, and the summary confiscation of the relics that he had been collecting, dismissed, with a warning that he, or any other person meddling with the ancient ruins so numerous in the State, will hereafter be severely dealt with. A statute, providing heavy penalties for mischief of this sort, has just been passed in Arizona, and, although in the present case, which was the first to be brought into the courts under the new law, the judge was willing to show clemency, future offenders need expect no mercy.—*American Architect.*

A RAPHAEL STORY

RAPHAEL, the great Italian painter, whose celebrated Biblical pictures are worth fabulous sums of money, was not a rich man when young, and encountered some of the vicissitudes of life like many another genius, says "Harper's Round Table." Once when traveling he put up at an inn and remained there, unable to get away through lack of funds to settle his bill. The landlord grew suspicious that such was the case, and his requests for a settlement grew more and more pressing. Finally, young Raphael, in desperation, resorted to the following device: He carefully painted upon a table-top in his room a number of gold coins, and, placing the table in a certain light that gave a startling effect, he packed his

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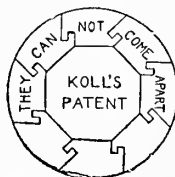
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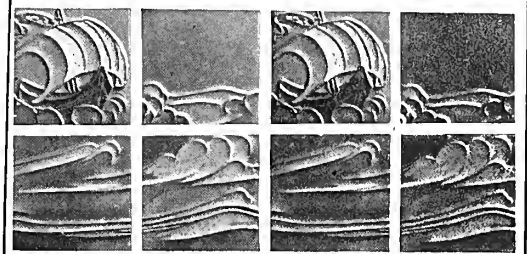
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few belongings and summoned his host. "There," he exclaimed, with a lordly wave of his hand towards the table, "is enough to settle my bill and more. Now kindly show the way to the door." The innkeeper, with many smiles and bows, ushered his guest out and then hastened back to gather up his gold. His rage and consternation when he discovered the fraud knew no bounds, until a wealthy English traveler, recognizing the value of the art put in the work, gladly paid him £50 for the table.

FOREST FIRES CAUSED BY LIGHTNING

ACCORDING to Dr. Bell, in "The Scottish Geographical Magazine," the forest fires of Canada are generally caused by lightning. In the great forest between Alaska and the Straits of Bellisle the portions recently burned are easily recognized by the tenderer green of their foliage from the parts which have been longer spared. The fire rushes along with the speed of a galloping horse. The branches and dead leaves on the ground burn like tinder, and the flames rise to nearly 200 feet. Resinous pine woods burn fastest. One of them extended 160 miles in ten hours. The traces of a fire remain for nearly a century. Birds and beasts are stifled or burned. Beavers and muskrats, which are amphibious, have a chance of saving their lives. After the fire a few trunks of the largest trees are left. Next spring roots begin to sprout and seeds to grow. In fifteen or twenty years the soil is covered with poplars, willows, etc., which shelter young firs and other trees. In fifty years the conifers are uppermost, and in one hundred the others are dying out beneath the pine wood. A third of the forest region of Alaska has trees of fifty years old, another third, trees of fifty to one hundred years, and the rest, trees over one hundred years old. The fire seems to suit the Banksian pine, as it opens the cones and sets free the grains. Without fires this species would hardly reproduce itself. Such fires took place even in the Pleistocene epoch of geology.

European bird cherry, *Cerasus padus*, forms a large, handsome tree, beautiful when in flower, and the delight of robins when in fruit. Those who wish to encourage birds, should plant a tree of this cherry.—*Florists' Exchange*.

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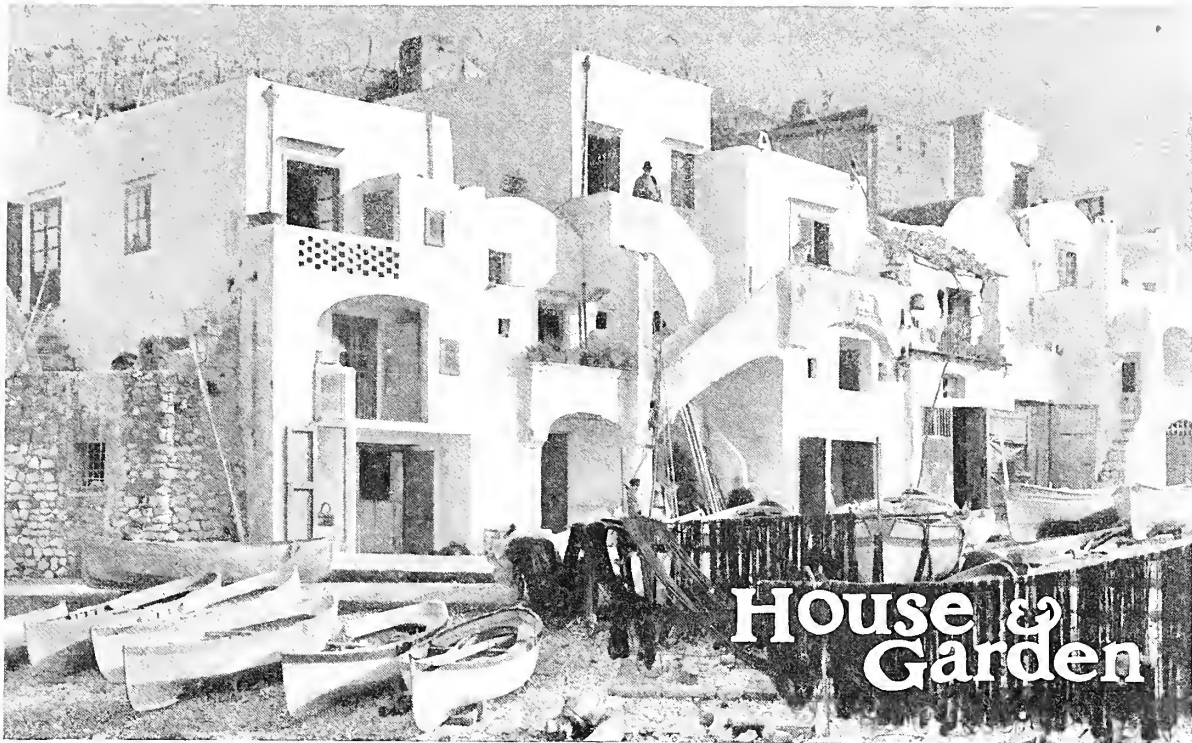
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SEPTEMBER, 1907

No. 3

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THE ENTRANCE TO THE PRIVATE GROUNDS OF "AROHEAD"

House and Garden

VOL. XII

SEPTEMBER, 1907

No. 3

“AROHEAD”

A SUMMER HOME ON THE SHORES OF LAKE TAHOE

By CHARLES ALMA BYERS

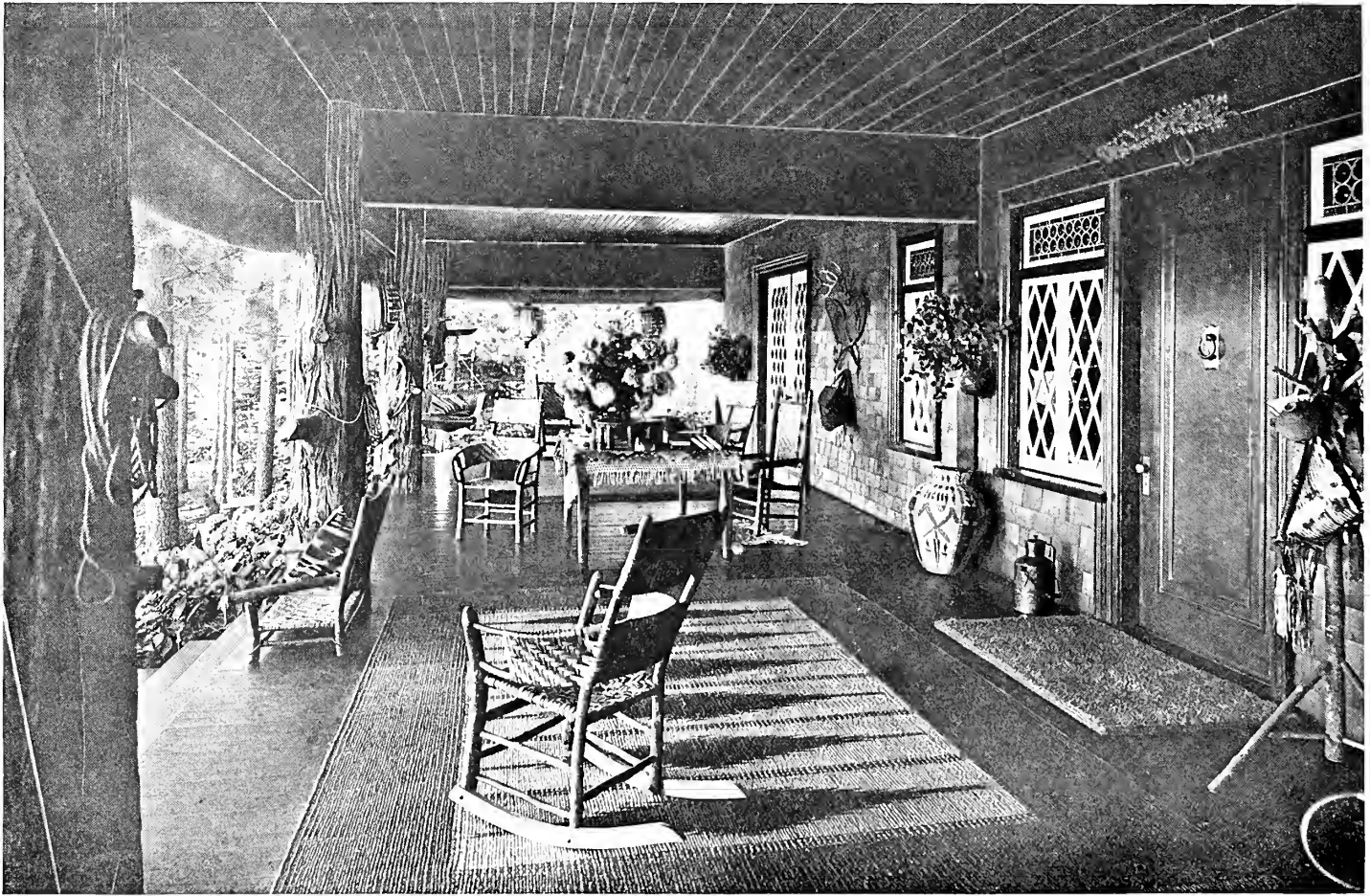
(Photographs by Abbott & Caldwell)

TO possess an ideal home, and especially one for the summer, careful attention must be given to the selection or the making of a suitable setting. If the setting for it has to be created it should be done with the view to having it harmonize with the finished house, the plans for which, of course, have been previously drawn. But if it is to be selected the selection naturally precedes the building—and the house is therefore made to compose with its surroundings. In the former case it is designed

by the architect, and in the latter the design is suggested by Nature—more or less radical changes may have to be made in the original suggestion when final drawings are made to have it more fully conform to the builder's taste. In building a city home it is better, and more necessary, to create the surroundings, but when it comes to the matter of a home for the summer only, when one desires to get away from the commercial side of life for a few months, the natural setting is most desirable and



“AROHEAD,” THE SUMMER HOME OF MR. W. S. TEVIS



THE VERANDA OF "AROHEAD"

most frequently chosen. On Lake Tahoe, that beautiful body of water that helps to separate California from Nevada, is located "Arohead," the summer home of W. S. Tevis, Esq. Here one finds a natural setting that, for the purpose of the home, comes very near to the ideal. It, of course, has been somewhat altered by the builder, but in general appearance it remains the same as it was before the invasion; and with a well and an appropriately designed house set amid such surroundings the whole has been converted into one of the prettiest homes in America—a home situated among stately pines, with a background of snow-covered mountains, and facing the most beautiful body of water in all this rugged region.

Entering the grounds of "Arohead" from the Hotel Tallic, one passes first through a little rustic gate of undressed pine and twisted willow, and then enters upon a graveled path that winds gracefully through well kept gardens and over rustic bridges, spanning miniature streams of crystal clearness. The scene before the visitor has been suddenly transformed from the wild, uncared-for forest into a well pruned, well kept grove of Nature's trees, the more enhanced in beauty by velvety lawns and masses of flowers. The whole scheme at first glance gives one the impression that he has suddenly dropped into

far-off Japan, for the garden in general design is truly Japanese. Upon closer inspection, however, it is found that no bamboo enters into the creation, but that the materials used are "native born," and that in the thatched roofs and bark-covered out-buildings the idea belongs more to the Aztecs than to the Japanese.

Passing on, following this path, and approaching the house, the visitor finds that the way lies through pines so thickly matted that scarcely a glimpse of the building can be had until a point only a few yards distant from its broad, inviting veranda has been reached. The outline of the house can be but dimly traced, and therefore each feature of it must be studied in detail rather than the whole in general. This view, however, is sufficient to afford a realization of how well the rustic effect has been carried out, and also to prove that its designer had the eye and the skill of a true artist.

The house was built largely of materials obtained from the surrounding forest, finished with an exterior of shingles. Along the entire front extends a wide veranda, the roof of which is supported by columns made from the trunks of trees with the bark left on. The whole is stained to give it a soft brown color and trimmed in delicate cream. This produces an effect in color that harmonizes well with the deep

"Arohead"



THE HALL OF "AROHEAD"

green and rich brown tones of the forest, and at the same time admits, with good taste, the profusion of flowers that everywhere abounds—the delicately tinted hydrangeas, the brightly colored nasturtiums and the old-fashioned petunias and morning-glories.

The veranda, broad and long, and with its protecting awnings, forms one of the most inviting places for summer lounging to be found anywhere. It is decorated with Indian rugs, mattings, baskets and vases, which give it a charming effect, while everywhere, as if to provide the finishing touch, bloom various kinds of bright-hued flowers. There are also easy chairs, made of hickory and willow, a table to hold books and papers, and at each end a comfortable hammock, to complete the creation and give to it an air of home. One may spend many a pleasant hour here reading or writing, and meanwhile enjoy the refreshing breeze that comes from the lake—a glimpse of whose glistening water, with the snow-covered mountains looming up beyond, can be had through the intervening grove of pines.

The front door that leads from the veranda into the hall is a single solid panel, and is provided with the old-fashioned knocker. The same panel scheme is made use of for the finish of the hall walls, which, being decorated with a few well selected Japanese pictures, produces a very satisfying effect.

The house is two stories in height—the lower floor being taken up by the hall, living-room, dining-room, and the necessary service rooms. The dining-room, as one enters, lies to the left of the hall, and the living-room to the right. Both are very large and well lighted, each possessing, in addition to smaller ones, a large French window opening out upon the veranda, and each room is provided with an appropriate fireplace.

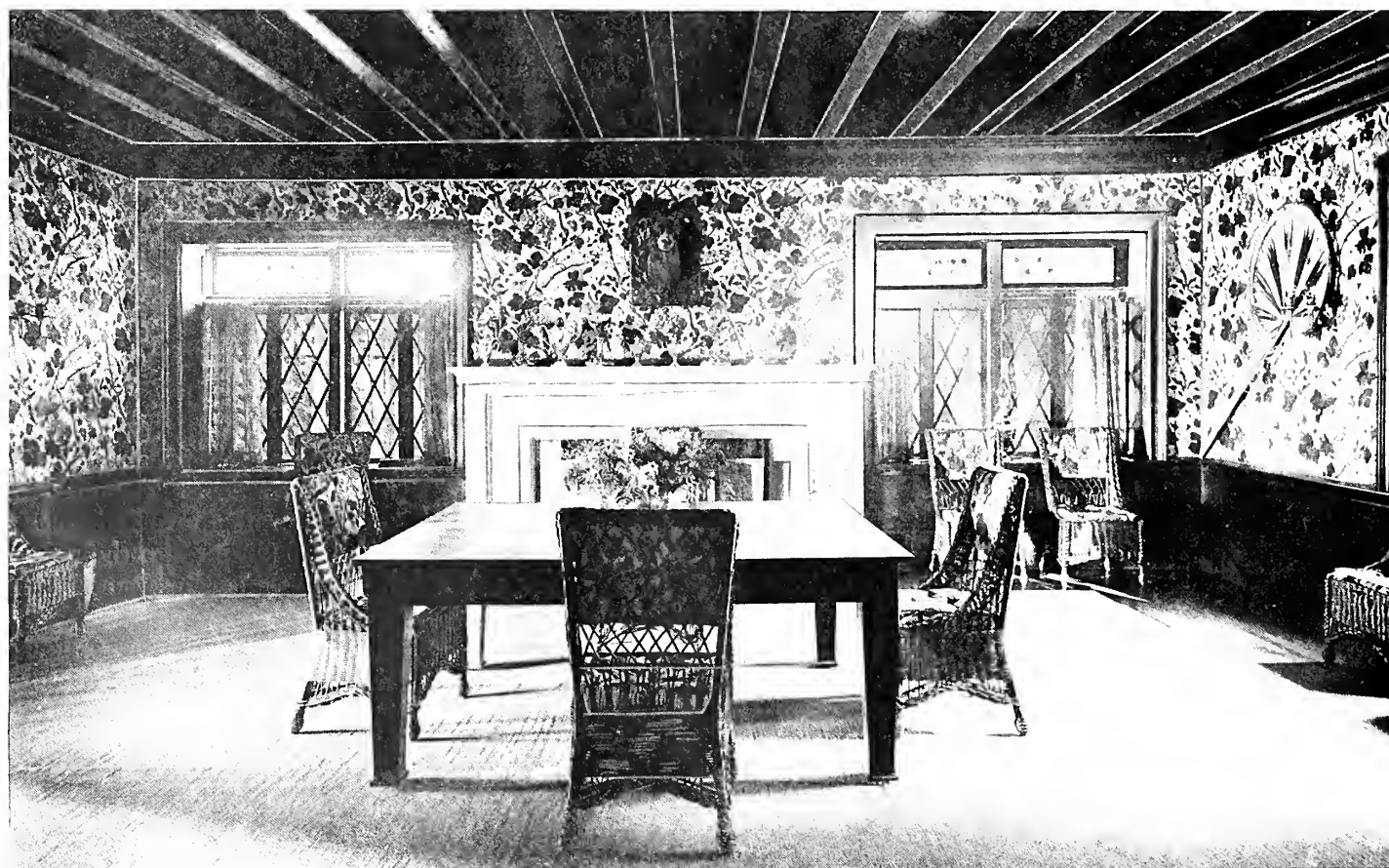
The dining-room is comparatively plain in finish and simply furnished. The chairs are of wicker, with seat and back cushions covered with cretonne. The table is of oak. The fireplace, which occupies the space between two windows, has a mantel of Colonial design, and on the wall above it hangs a single trophy of a hunting expedition into the neighboring mountains,—the head of a Rocky-mountain sheep or "big-horn."

The living-room is somewhat more pretentious, and is in every way designed and furnished to afford comfort. Numerous easy settles are built into the walls, and the large fireplace, built of rock-faced gray stone, is often brought into use to enhance the comfort of this cheerful retreat after a day spent in hunting and fishing. The second floor is devoted exclusively to sleeping apartments and the necessary bath-rooms—all most charmingly appointed.

House and Garden



THE LIVING-ROOM OF "AROHEAD"



THE DINING-ROOM OF "AROHEAD"

“Arohead”



A VIEW OF THE RUSTIC GARDEN

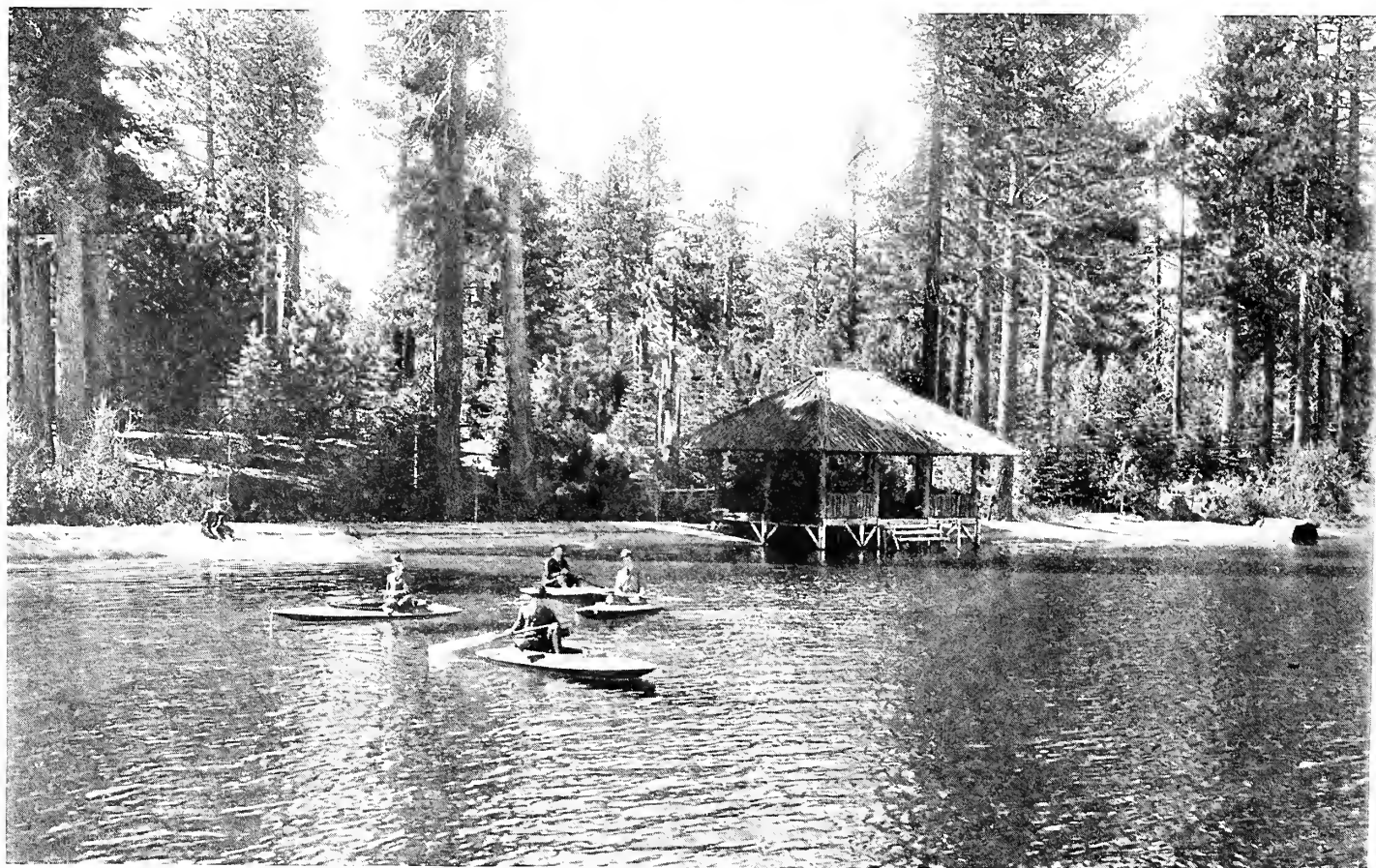


THE RUSTIC GARDEN LOOKING TOWARDS THE LAKE

House and Garden



THE LOG TEA-HOUSE ON THE GROUNDS OF "AROHEAD"



THE SHORE OF LAKE TAHOE AT "AROHEAD"

"Arohead"

House-parties are the rule for a large portion of the summer months at "Arohead," and to provide individual sleeping quarters, a number of guests' cottages are built near-by. In design and workmanship these correspond with the main house, and each is complete within itself.

Mr. Tevis and his four sons, all young men, are ardent lovers of out-door life, of fishing and of hunting, and it was for this reason that "Arohead" was built on the shore of Lake Tahoe. This lake abounds with almost every variety of the "finny family" that inhabits fresh water, and is a well known resort for all followers of the genial Izaak Walton. In the surrounding mountains, various kinds of game, both large and small, are to be found, affording excellent opportunities therefore for sport, which sometimes is of a very exciting nature. Mr. Tevis has his own private boat house on the lake, and in addition to a number of row boats of various sizes and kinds for various purposes, a modern,

high-power gasoline launch. By this means delightful excursions are made to the many points of interest along the lake's shores. In short, "Aro-

head," as a summer retreat is unexcelled and has but few equals. A house an example of all that is artistic in the builders' craft, of a design that melts into the environment as if it had grown there; a site naturally most beautiful, yet enhanced in beauty by the blending of the several motifs into one harmonious whole by the art of the landscape architect; a lake, celebrated throughout the world because of its crystal beauty, and surrounding snow-capped mountains. All this in combination would suggest a fabric of fancy. But the invigorating tonic of the pine woods, the cool breezes from the snow-capped mountains, the

silvery flash of the speckled trout, lured by the gaudy fly of its liking, all of which have been so recently experienced and seen, prove it to be the tangible realization of a presumptuous dream.



EAGLE FALLS NEAR THE TEVIS HOUSE



LAKE TAHOE—SNOW-CAPPED MOUNTAINS IN THE DISTANCE

American Country Clubs

V. THE BALTIMORE COUNTRY CLUB

By DAY ALLEN WILLEY

SUBURBAN life about Baltimore is made very attractive by the beautiful country which borders the city on nearly every side. In fact, so many sites for the villa on the outskirts or the country seat further removed are available that one finds it difficult to choose among such a variety of charming landscape which needs little artificial adornment to enhance its picturesqueness. Whether the home seeker goes north, east or west, stretching away for miles he will find a region admirably adapted for his purpose. There are sites on commanding hills, in quiet wooded valleys, or on the sides of gently sloping eminences. If he is content with the modest home with its acre or so of ground, or if he wishes to construct his mansion in a park and to have his fields and gardens, he has an abundance of spots from which to choose. This is because Baltimore, unlike most of our larger cities, is not hemmed in with a row of small towns just beyond its borders. Even an hour's ride from the heart of the community brings the visitor into the country itself. Thus it is that such a

large number of people have made permanent or summer homes for themselves outside its borders and the love of suburban life has been developed to a marked degree.

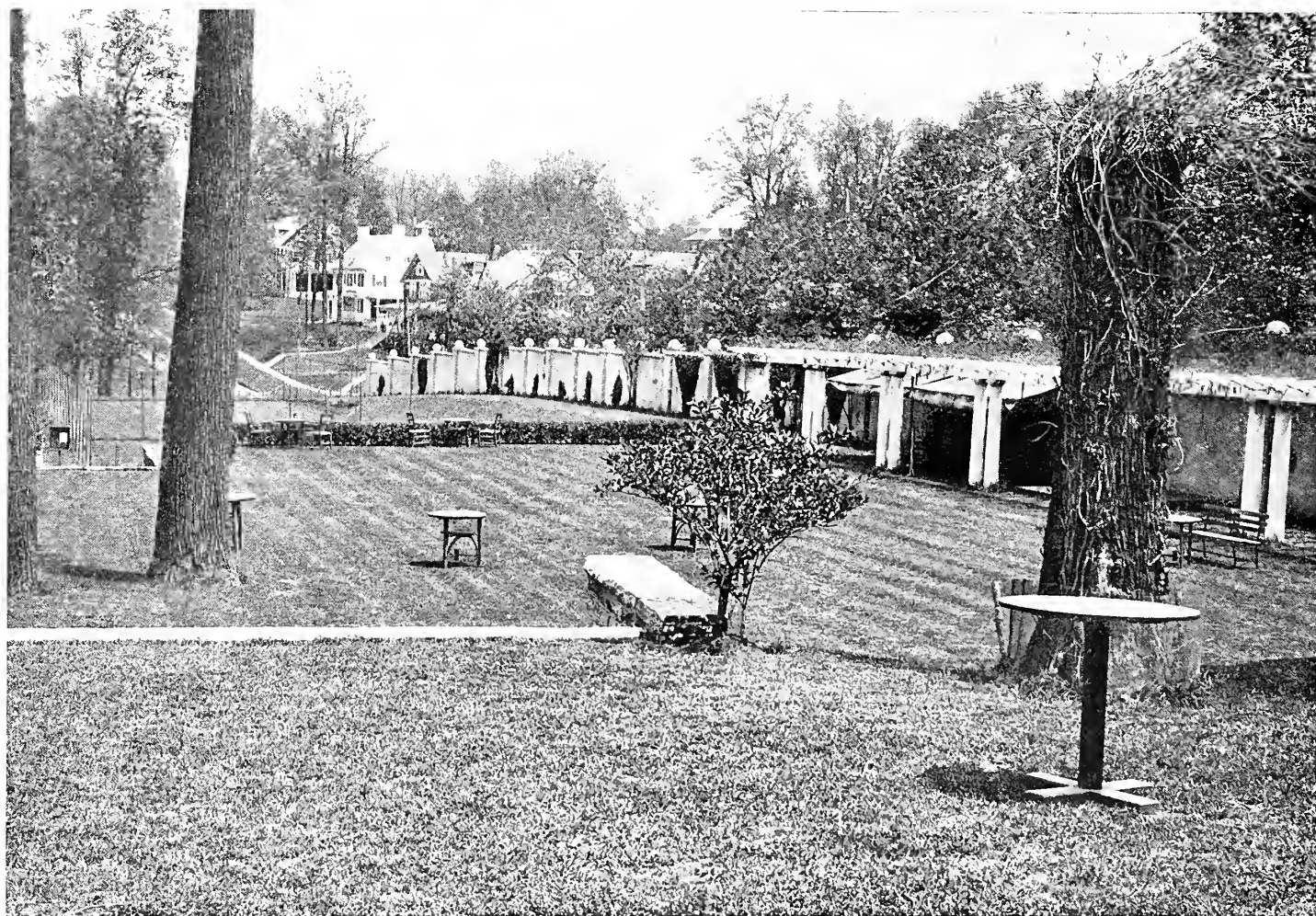
Perhaps this fondness for the country which is such a trait of Baltimore people is most strikingly shown by their interest in clubs of this character, for there are no less than six of these organizations whose membership is composed of persons who reside in the city or near it. Considering that Baltimore has a total population of less than 700,000, the number of such clubs is remarkable, but the largest of these, The Baltimore Country Club, has the reputation of having a more numerous membership than any other similar association in the United States. The correct definition of a country club is one that is devoted not merely to certain sports but to the enjoyment of country life and has the facilities for such enjoyment by reason of its location. The Baltimore Country Club truly answers to this definition. Located outside of the city, but only an hour's ride by trolley



THE CLUB HOUSE FROM THE LAST HOLE ON THE GOLF COURSE



THE BALTIMORE COUNTRY CLUB HOUSE



THE TEA LAWN AND PERGOLA

car from the business portion, it has no less than 160 acres entirely at the disposal of its members. The golf player finds an eighteen-hole course, the tennis player can select from a dozen courts. There is a cricket field that has a national reputation. Five minutes' walk from the club brings one into field or woodland if he would stroll amid the quiet of Nature.

Immediately about the building are terraced lawns where those who prefer to sit and enjoy a quiet smoke or chat can do so. Indoor athletics are also provided with the bowling alleys, squash courts, swimming pool and billiards. Yet this place, though just outside of the city, as we have already stated, is in the midst of rural surroundings and such scenes greet the eye from every point of view.

Less than three miles from the city limits of Baltimore, the club house is approached through one of the most artistic residence communities which has been laid out in the United States, for Roland Park may well be called a model suburb, since it is devoted entirely to the homes of permanent dwellers and practically all business and industry are excluded from it. The home of the Baltimore Country Club is situated on the edge of the Park and on a hill which commands a view of the countryside for miles around,

including not only portions of Roland Park but of the beautiful country seats which are situated in this section.

Approaching the club house, one is reminded of scenes in England, since the principal avenue to it is inclosed on either side by walls surmounted with hedges. The front of the Country Club grounds is also inclosed by a massive wall. Entering through the gateway, the visitor is directly opposite the main entrance, but cannot get an idea of the dimensions of the structure since it is partly hidden by the grove of trees in which it stands. The exterior of the building, which is three stories high, is principally of shingles, the entire club house being of frame construction. Messrs. Wyatt & Nölting, the architects who designed it, followed no particular style, planning the structure especially for the purposes for which it is intended. Many American country clubs are much larger, more pretentious and more costly, but it is doubtful if any are as appropriate in design and as complete in their appointments as the one described. Extending nearly the entire front of the building is a spacious porch, the roof of which is upheld by Ionic columns, two of these framing the approach to the door. From each end of the house project wings, while to the rear has been attached a

The Baltimore Country Club



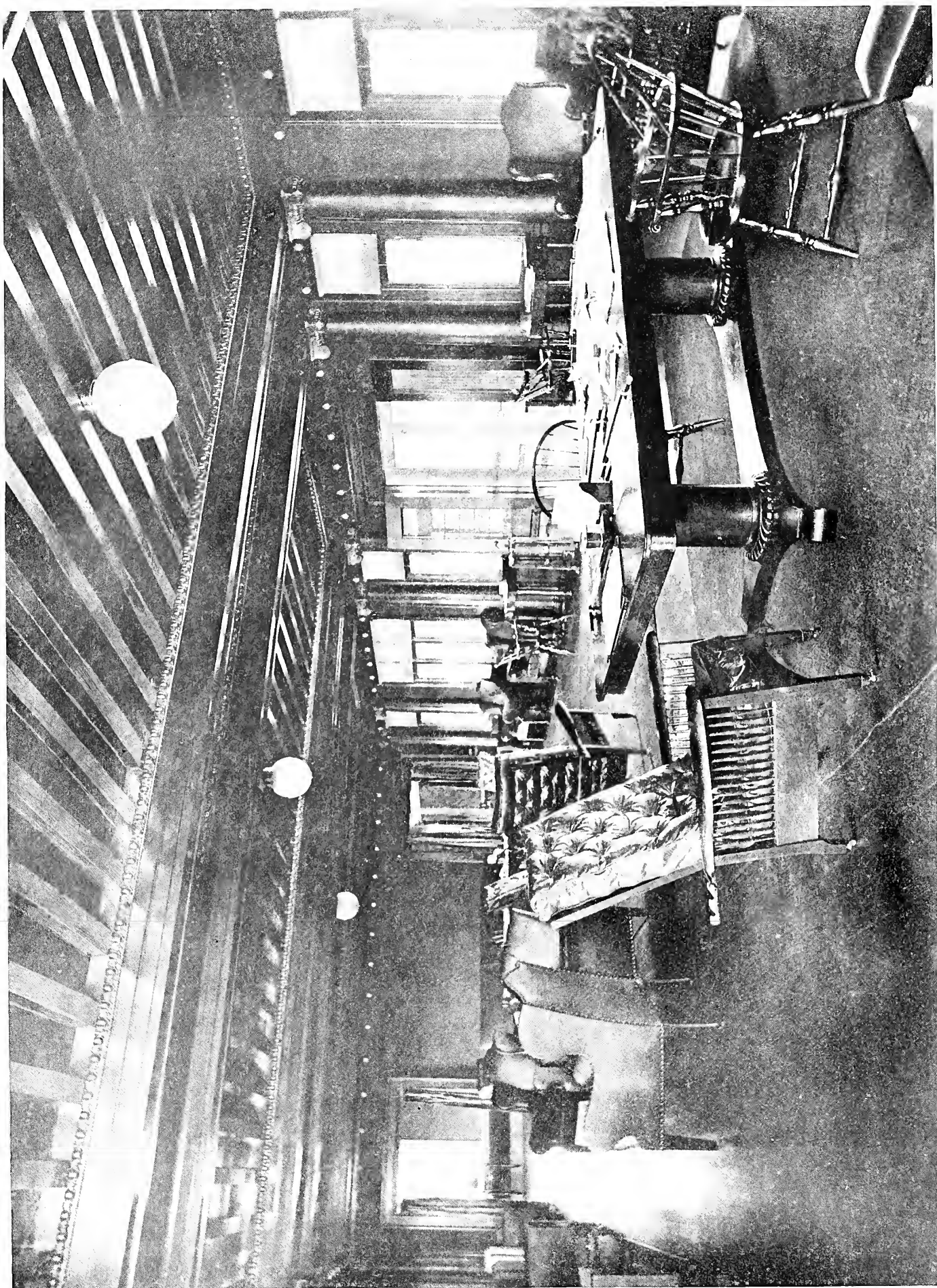
ANOTHER VIEW OF THE TEA LAWN AND PERGOLA LOOKING TOWARDS THE CLUB HOUSE

very capacious bay window which has a delightful outlook over the valley below.

The main doorway leads directly into what might be called a general lounging-room or main hall which is fifty feet in length and twenty-five feet in width, finished in hardwood and in rich dark colors. At the left of the lounging-room is the office for the transaction of club business, while directly in the rear is the bay to which we have referred. This is utilized for a dining-room and is large enough to accommodate over 100 people seated at small tables. At the right of the lounging-room is a parlor for ladies, while at the left is the club library—a most attractive spot on rainy days, with its easy chairs, files of newspapers and periodicals. This apartment extends nearly the entire width or depth of the club house and is one of the most popular rooms. An angle staircase just back of the office connects with the second floor, a large portion of which is devoted to an assembly hall utilized for informal dances, banquets and other functions at which a large number of the club may assemble. Connected with this is what is termed the Turkish room, appropriately decorated in dark red and used as another lounging-room where members can enjoy light refreshments, and the men who care

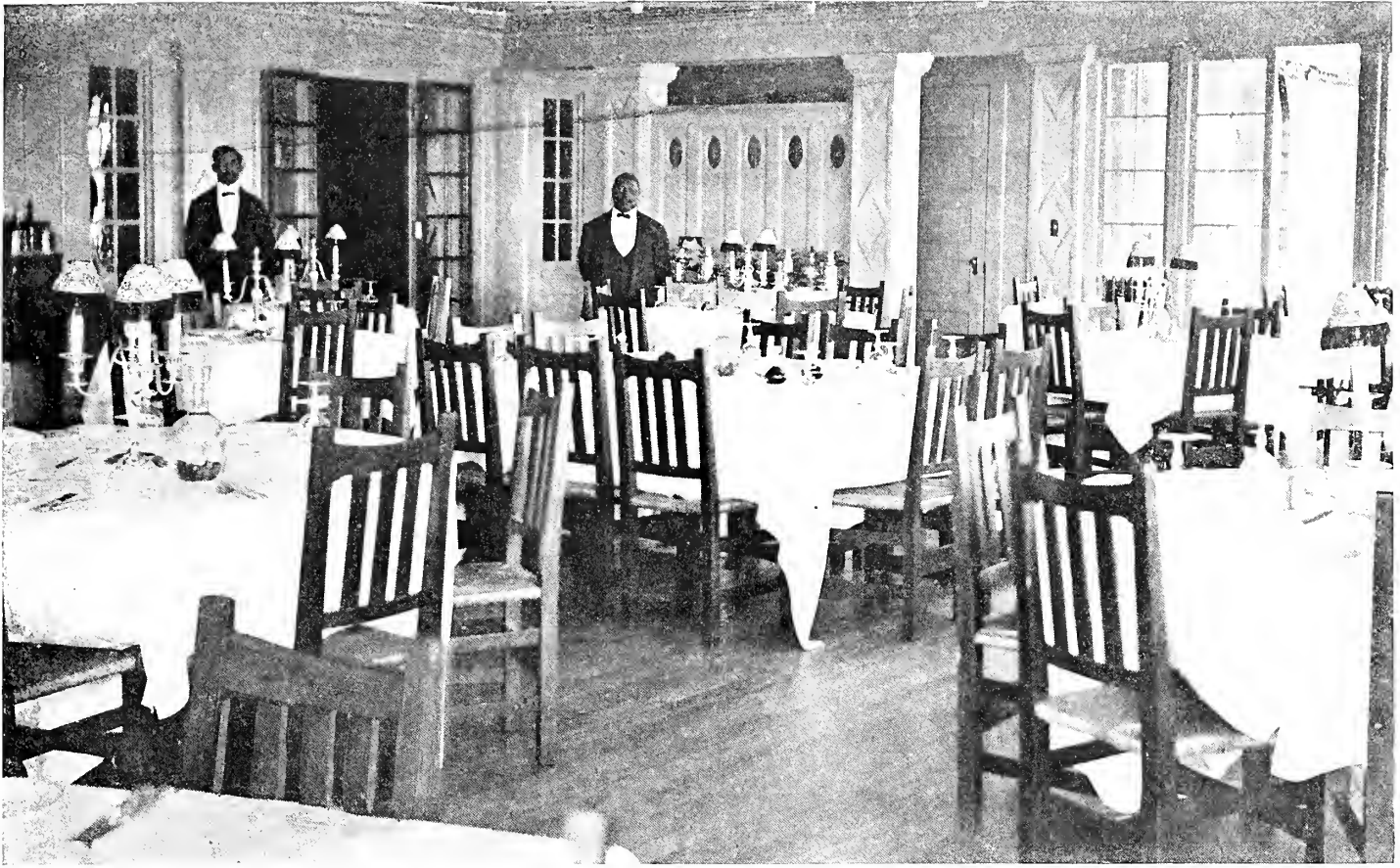
to do so can smoke between dances and at other times. Another section of this floor is reserved for the ladies exclusively, including a parlor, also a locker-room for those who desire to indulge in athletics. The roof of the bay referred to is on a level with this floor and from it another very fine view of the surrounding country can be obtained, so it has become a sort of roof garden, which is very popular on warm summer evenings. The third floor is divided into sleeping apartments for members of the club who desire to remain here during the summer season or at other times.

Really the building contains four stories devoted entirely to club purposes, since the hill upon which it stands slopes to the rear at such an angle that the basement is practically another story. This is divided into a large café and lounging-room for men, and a swimming pool which is eighteen by thirty-five feet. With the exception of the billiard and pool tables and swimming pool, all of the indoor pastimes of the club are located in other buildings. It has been found necessary to erect a large annex, which has just been completed. This is devoted entirely to athletics, the lower floor being occupied by bowling alleys and squash courts and the upper floor being fitted out as

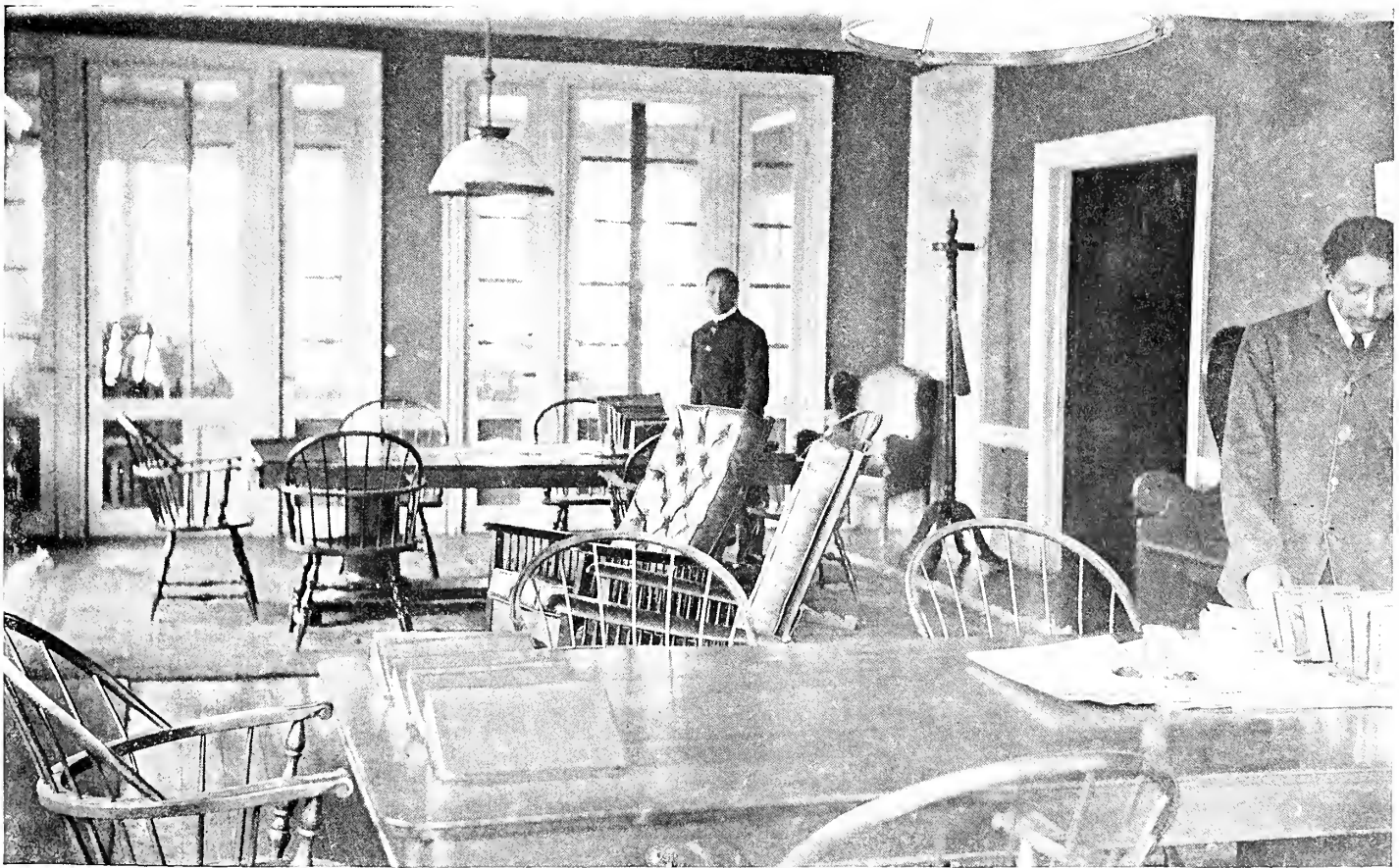


THE GENERAL LOUNGING-ROOM

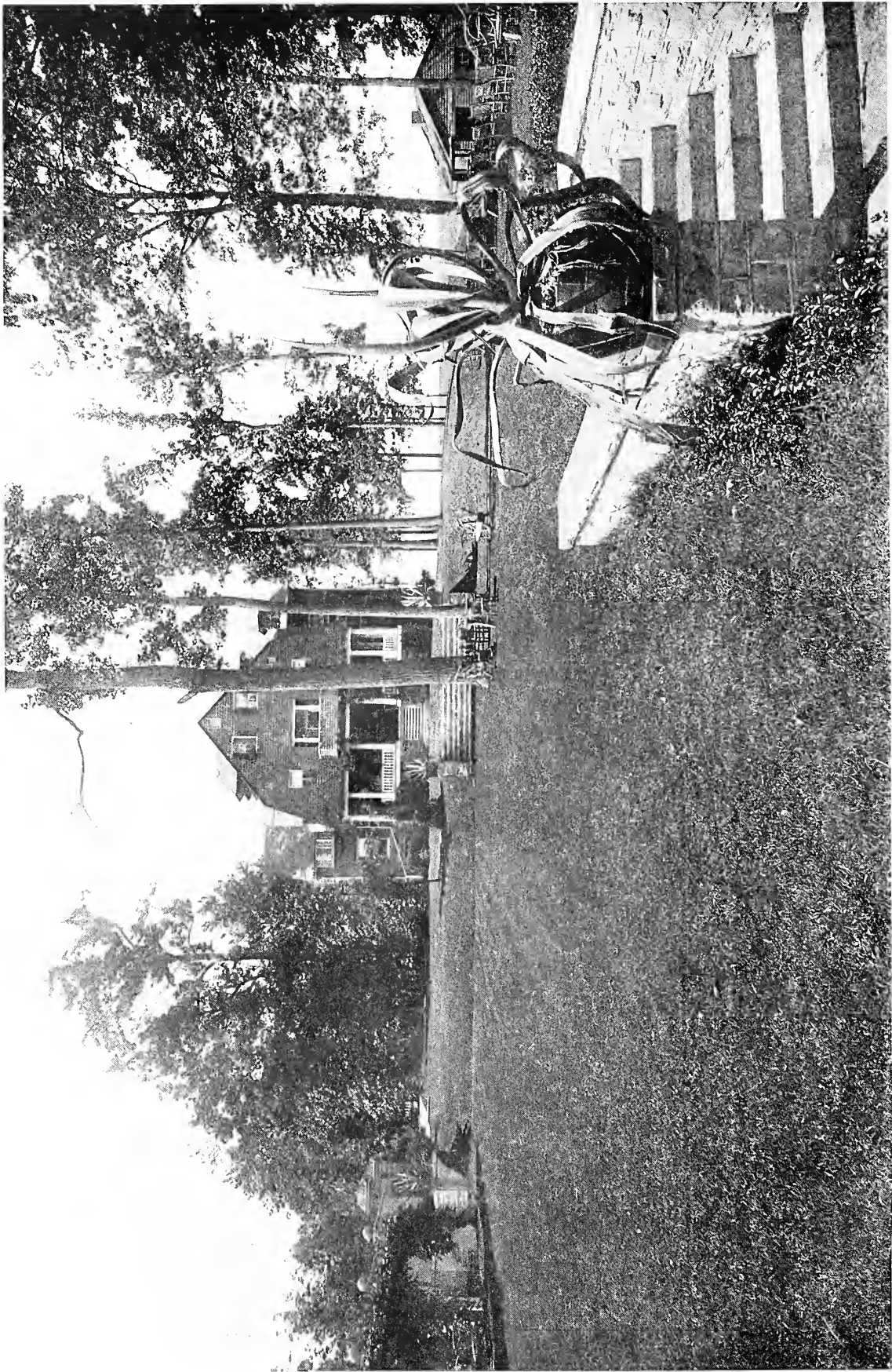
The Baltimore Country Club



VIEW IN THE MAIN DINING-ROOM



A CORNER IN THE READING-ROOM



THE HOUSE AND LAWNS OF THE BALTIMORE COUNTRY CLUB

The Baltimore Country Club



THE CLUB HOUSE FROM THE BOTTOM OF THE HILL



THE CRICKET CLUB AND GROUNDS—TENNIS COURTS IN FOREGROUND

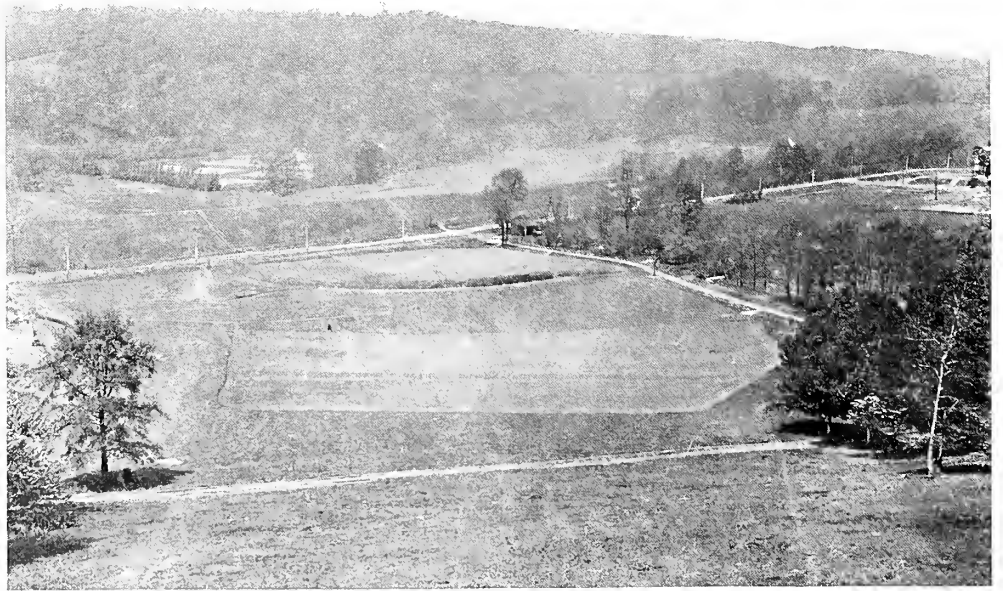


FROM THE CLUB HOUSE VERANDA LOOKING TOWARDS ROLAND PARK

House and Garden

a locker-room which contains over 600 lockers of the most improved type. On this floor also is a very complete set of shower baths. As bowling is one of the most popular sports with the club members, this building is a great convenience. It is designed in harmony with the club house proper, being of frame construction and the exterior covered with shingles.

The members of the Baltimore Country Club boast of their golf links and with good reason, for few in America equal them as measured by the standard of the golf expert. The character of the land, rolling and hilly, is admirably adapted for the course which, as stated, is of eighteen holes and 5,371 yards long, with numerous hazards provided artificially and by Nature. Ample opportunity is given for driving, since many of the tees are on eminences, so that the player has an opportunity to show his skill in long



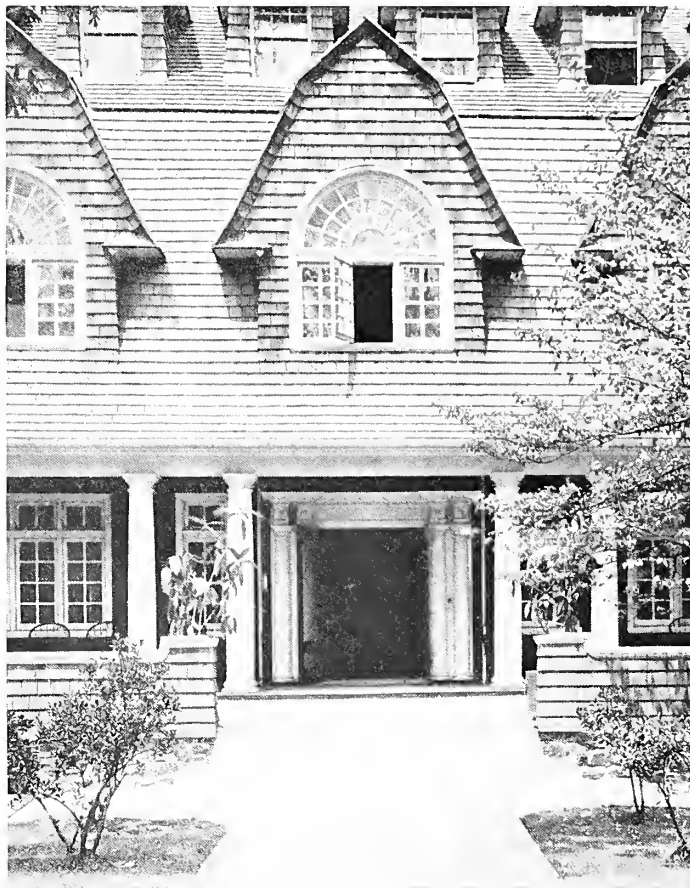
THE GOLF COURSE SHOWING THE FIRST AND SECOND HOLES

distance work. For example, the course to the first hole covers 354 yards, but the drive is from the top of the hill on which the club house stands and is 125 feet above the first putting green. The distance from the fourteenth to the fifteenth holes, however, is no less than 575 yards. The links are notable for the care taken in keeping them in condition. Especially is this true of the putting greens, which are 100 feet square and are as smooth as sod can be rolled and cut.

The brief reference we have made to athletics gives an idea of the policy carried out by the club regarding pastimes, but it is also a social club and the club house proper is almost entirely devoted to this feature, being designed to give the necessary facilities for indoor gatherings of the members, dinner parties, dances and other functions. Consequently, the activities of the club are so diversified that it is extremely popular with not only residents of the city but those who have homes in the outskirts.

Since the idea of organizing the club was conceived by Messrs. William H. Buckler, Clymer Whyte and Edward H. Bouton ten years ago, the membership has increased to about 2,250, at the present time, of whom nearly one half are women. The club owns no less than 160 acres of land and leases an additional area partly for its golf-course. The value of its property, including the various buildings, is nearly \$250,000 at the present time. The personnel of its members comprise men well known in business and the professions, and needless to say the society contingent of Baltimore is almost entirely represented.

The officers of the club at present are: Dr. Joseph S. Ames, President, Thos. H. Symington, Vice President, G. S. Jackson, Treasurer, and C. I. T. Gould, Secretary. Directly in charge of the club house and grounds is Douglas C. Turnbull, the Executive Secretary.



THE MAIN ENTRANCE TO THE CLUB HOUSE

The Use of Portland Cement for Modern Dwellings

By SEYMOUR COATES

PORTLAND cement, when properly mixed and intelligently used, forms one of the most valuable and lasting of building materials. The enduring and other desirable qualities in concrete and stucco have been recognized for a great many years, but only within the last decade has it been considered of a sufficiently mobile nature to employ to any considerable extent in domestic architectural work. In recent years, however, great strides have been made in this direction, and to-day a monolithic residence, practically fire-proof, is no great rarity. In this form of house, the moulds are set up, filled with concrete, rammed and allowed to set. When this is accomplished the forms are raised and the process repeated until the highest point of the structure has been reached. Air spaces are provided in various ways which prevent the moisture absorbed on the outside from being carried through to the inner surface and making the house damp. These air spaces also insure the more equable temperature of the house at all seasons. In localities subject to earthquakes, iron or steel rods or heavy wire is embedded at intervals horizontally as well as perpendicularly in the concrete to make the structure less

liable to crack in the peculiar racking movement of an earthquake. Buildings of this character withstand such disturbances with less damage than almost any other form of construction. This method is in many places so expensive as to almost seem to be prohibitive, but the results fully warrant the cost. With reasonable care such a building is of unlimited life and, instead of deteriorating, actually improves with age. To verify this, one has but to look at the many examples of early Roman work which to-day are in a perfect state of preservation, after nearly two thousand years' exposure to the elements. These works were executed with a very crude mixture of materials, but the efficiency cannot be doubted. The careful tests and analyses which are continually being made in the laboratories of the industrial world, enable the manufacturers of Portland cement to maintain to-day a uniform quality of product and to *know* that each barrel will, if properly mixed and handled, produce the same results. Certainly a great advantage over the ancient methods.

A more common method of employing cement is in the form of stucco. This may be applied to a structure built of stone or brick or one having a



THE HOUSE OF W. C. BAKER, ESQ., PASADENA, CALIFORNIA. SPATTER-DASH STUCCO ON METAL LATH

House and Garden



THE BEVILLE HOUSE, HOLLYWOOD, CALIFORNIA. STUCCO ON METAL LATH



HOME OF FRANK W. EMERY, ESQ., PASADENA, CALIFORNIA. STUCCO ON METAL LATH



RESIDENCE OF L. V. HARKNESS, ESQ., PASADENA, CALIFORNIA. STUCCO ON METAL LATH

The Use of Portland Cement for Modern Dwellings



HOUSE OF M. PAUL DE LONGPRE, HOLLYWOOD, CALIFORNIA. STUCCO ON METAL LATH



HOUSE OF H. T. KENDALL, ESQ., PASADENA, CALIFORNIA. STUCCO ON METAL LATH



HOUSE OF D. M. SMYTH, ESQ., PASADENA, CALIFORNIA. STUCCO ON METAL LATH

House and Garden

wooden frame and covered with metal lath. We say metal lath, for rarely can a satisfactory job be secured when cement is used on wooden lath. The cement sets quickly, causing the lath to buckle, thus loosening their fastenings. Various finishes may be given the final coat of stucco to meet the taste of the architect or desire of the owner. To obtain a smooth surface, finish under the wooden float. If a rough or sand finish is wanted use the burlap or carpet covered float. Where a "spatter-dash" finish is desired the final coat is thrown on with a trowel or a large stiff-fibered brush, while a "pebble-dash" finish is obtained with a final coat of one part Portland cement, three parts coarse sand and pebbles not over one-fourth inch in diameter thrown on with a trowel. The stucco form of construction has lent itself readily to the development of the so-called Mission style of architecture, which is particularly prevalent on the Pacific Coast where the Jesuit and Franciscan padres first established their missions, building their places of worship and their dwellings of sun-dried bricks and covering the walls carefully inside and out with a mortar made of hydraulic lime, which in time became very hard and impervious to water. This hydraulic lime seems to have been not unlike that used by the early Romans in their concrete work. Another method of construction is to cast the concrete into blocks and lay up the entire wall of them just as stone would be used. The blocks are cast with apertures through them, which when placed one above the other, provide the air space required. The face is moulded to represent the several finishes of stone such as rock-faced, hammer-dressed, cut stone, etc., producing, when laid up, the coursed or random effects as may be desired.

The architectural features of the old Missions as a rule are marked by a restraint and freedom from

ornamentation which is most satisfying. In a few instances, however, the designs were more ambitious and elaborate. In all cases the execution of the work, the facilities at hand being considered, seems to be beyond criticism. The long series of arches of the ambulatories, the buttressed walls, the low belfries in some, the pierced façades in others, all bespoke a high order of artistic feeling and a keen appreciation of picturesque values. The roofs being covered with heavy half round red tile and the exterior walls being washed with white or a soft yellow, made the group of buildings landmarks for miles around, while the glint of the sunlight from the gilded cross set high above the most elevated gable or tower, flashed out to the bands of natives that beautiful message of "Peace" which had been for centuries traveling to the ends of the earth, and which was for the first time reaching them in a manner they could more readily comprehend and appreciate.

Such were the Missions. To form from this material a style of residential architecture without grafting on it features and details of varied and ornate character was hardly to be expected. Hence, in the designs which have been evolved by the architects of the West we find houses of the "Mission Style" with the detail and feeling of Spain, Mexico, Italy, France or far-off India, as the fancy of the owner or architect may have dictated, or the environment may have suggested. How correct all this may be from a technical or an esthetic view-point, we leave others to discuss.

Our purpose has been to show to the prospective builder, the possibilities in this beautiful style of house by presenting examples of what has already been done along these lines. The illustrations show houses of great variation in cost, showing that in that respect at least it is an elastic proposition.



A SMALL HOUSE NEAR LOS ANGELES, CALIFORNIA. STUCCO ON METAL LATH

The Small House Which is Good

The Country Home of Mr. A. W. Lord

BY SAMUEL HOWE

IN these days the small country house is much talked of and much enjoyed, yet a really successful one is rarely built. This building of a house, small in its dimensions yet liberal in its accommodation, is a rather difficult problem. Few approach it in a serious spirit. Many of the workers skilled in great affairs leave it alone trusting to luck, cutting down some stray plan, rehashing some larger set of working drawings, and letting it go at that. Once in a while a man takes hold. And the result is easily seen.

That Mr. Austin Willard Lord, of the city of New York, found in the designing of a small cottage for his family an interesting problem a mere glance at the plans and elevations will reveal. It has paid to study the needs of the occasion, the every-day requirements of the family. There is in this house a certain modesty and a restraint without the humiliating discomforts of "features." It is a healthy plan. There is so much in it. The entrance is at the back of the house, thus preserving the sacredness of the piazza from sudden intrusion. The piazza is of liberal dimensions; comfort is seen in the width of the approach and in the general construction. Note the scale of the piers; they are not make-believe pillars of any order except the old-world order of simplicity and of good taste. Fifty years hence may find it as it is to-day. It may be toned by age, creepers may partly cover the frame, shaping the shadows and softening the outline, but they are not required to conceal the remains of a composition cap, or a decaying base-board. Look at the shingles, there are but sixteen courses from the ground to the eaves. This is just about the proportion of the covering of the old Colonial houses and cannot well be improved upon. In this case the ordinary length of shingle is used, doubled at the butts and a quarter inch strip of wood nailed under so as to give a heavy shadow and emphasize the width of the shingle. The eaves project three feet, giving ample covering to the walls as well as a shade to the up-stairs rooms. There are three bath-rooms in the house, one of which is in the attic. Two bedrooms are also in the attic. All the walls of the house are tinted.

The plans are figured, showing the all-important inches of the building, the proportion of the openings, how they center, and the seriousness of everything. The views portray its picturesqueness.

The house was built some years ago when material and labor were much lower than they are to-day. The house is supposed to have cost about five thousand dollars. Built to-day it might well cost seven thousand dollars and be no better.

A Modest Pasadena Home

SEYMOUR E. LOCKE, *Architect*

THE residence of Mr. E. H. May is characterized by a severe yet agreeable simplicity of exterior design, a compactness and economy of plan, and a convenience of arrangement that are rarely secured in one of such moderate cost, viz: three thousand five hundred dollars. The house is twenty-eight by forty-eight in size with porches front and rear in excess of those dimensions. From the grade line to the first story window sill line the exterior wall has a slight batter and is covered with clapboarding, showing five inches to the weather; above that line the walls are plumb and are covered with the same material showing three and one-half inches to the weather. The eave projection beyond the wall line with the gutter and finish added is nearly four feet. This produces an effect of "sheltering protection" decidedly attractive.

The soffit of the cornice is ceiled on top of the shaped rafter feet with tongued, grooved and beaded brash grained pine, finished natural. The rafter feet, gutters, window frames and, in fact, all exterior trim are painted white. The roof and side walls were given two successive coats of stain dark brown in color, which is relieved by the dark green of the surrounding trees and the half circle of lawn in front. The window openings are small in number but large in size, the upper sash being cut up into small lights by wood muntins.

By referring to the plans it will be seen how the house "opens up" and that vistas are secured in several directions. The woodwork of the parlor and library is painted ivory white. The halls, dining-room and second floor entire are trimmed with selected Oregon pine finished natural, having a dull surface. The floors of parlor, hall and dining-room were planed, scraped and sandpapered, stained and waxed. The floors of kitchen department and bath-room were filled and finished with an elastic floor varnish. The ceilings throughout the house are given a sand finish and are tinted to harmonize with the varying schemes of color in the several rooms. The walls of the halls, parlor and library are sand finished, while those of the dining-room and the bedrooms are papered to the height of the picture moulding, which in some instances is at the angle of ceiling and wall, and in others is on a line with the top of door and window caps. The planning of the house was done with the family necessities and habits fully in mind, and the result has been a satisfactory solution of the requirements imposed. The house has been furnished with excellent taste which has supplemented the efforts of the architect to a very gratifying degree.

House and Garden



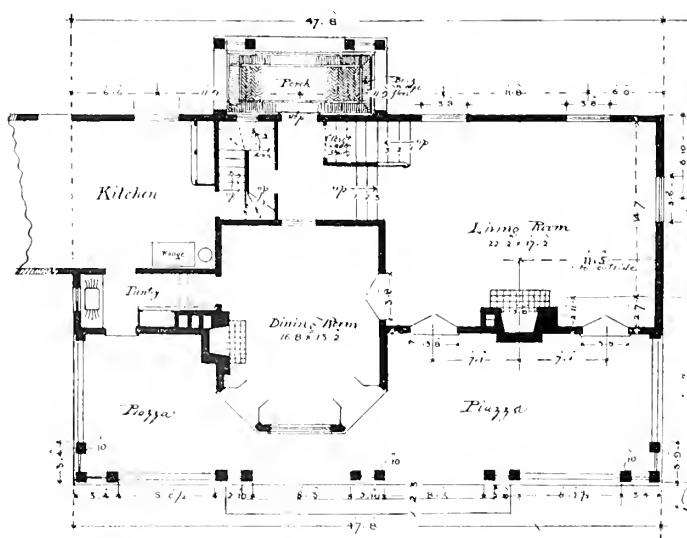
The Entrance is at the Back of the House



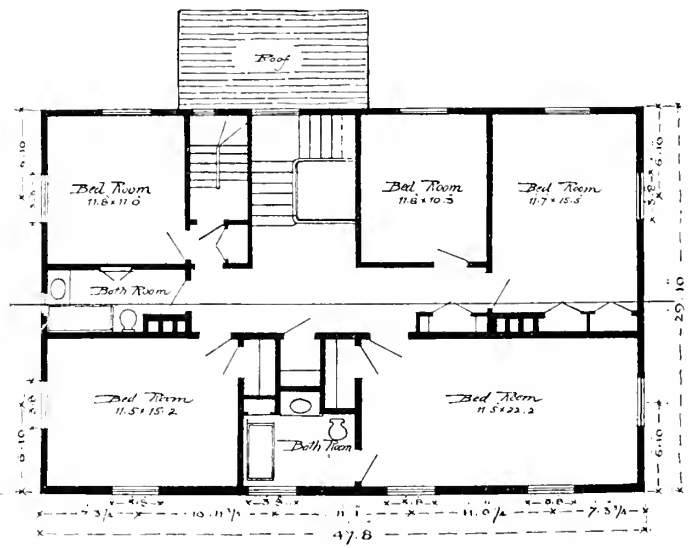
The Piazza is of Liberal Dimensions



The Living-room with a Glimpse of the Dining-room



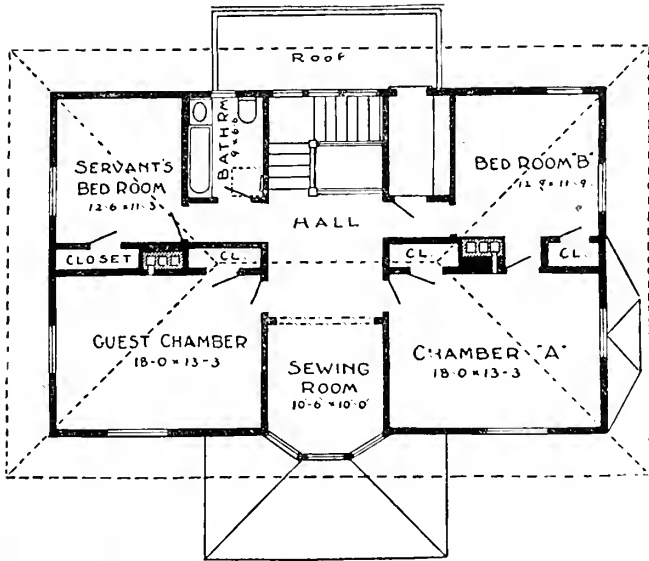
First Floor Plan



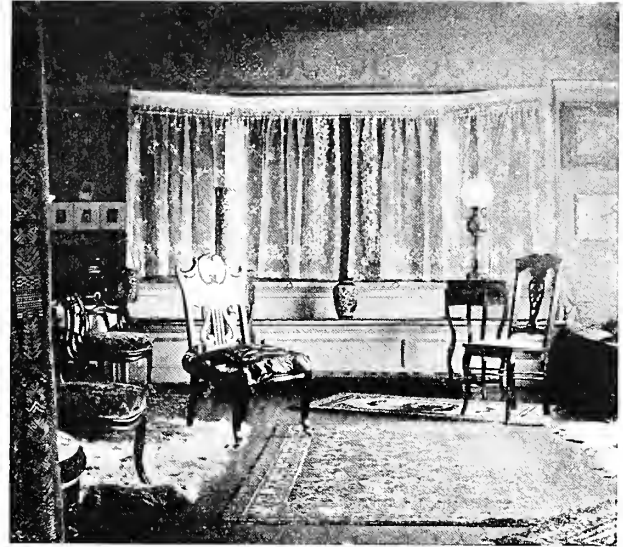
Second Floor Plan

THE COUNTRY HOME OF MR. A. W. LORD, ARCHITECT

The Small House Which is Good



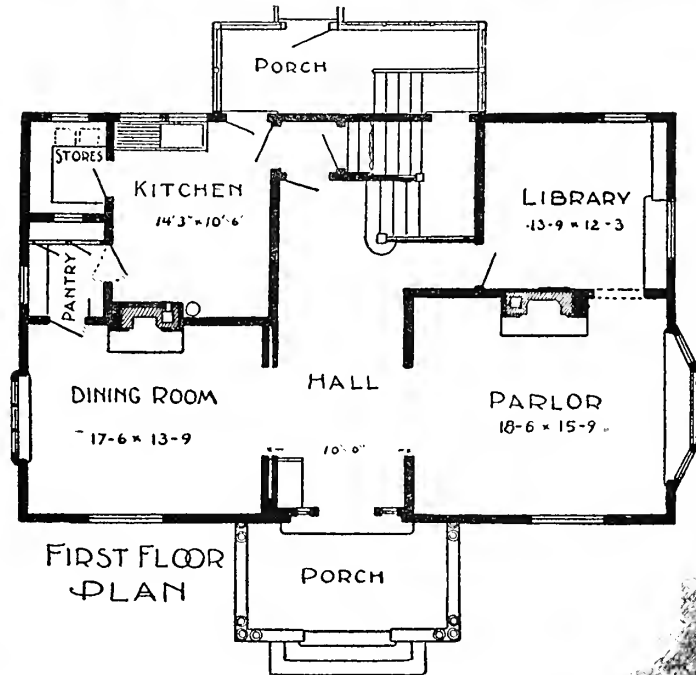
Second Floor Plan



The East End of the Parlor



The House Five Years Later



Corner of the Parlor Looking into the Library



The House just after Completion

THE HOME OF E. H. MAY, ESQ., PASADENA, CALIFORNIA

A House Built for \$4,500

WALTER P. CRABTREE, ARCHITECT

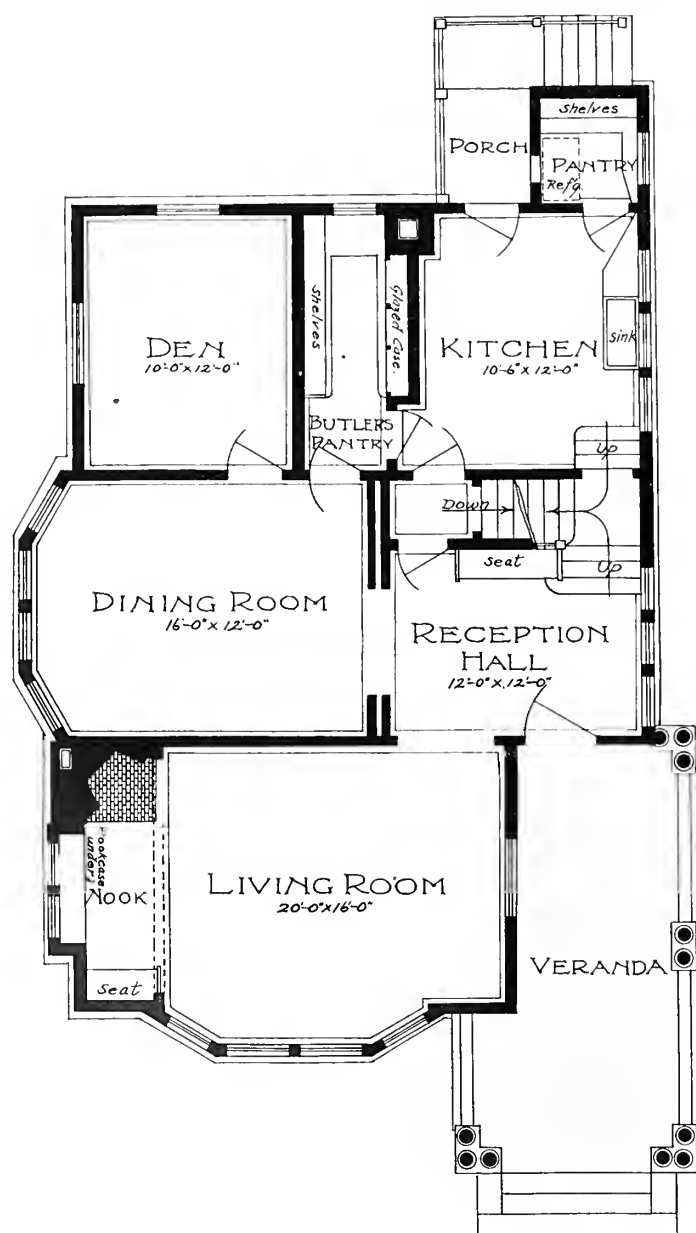
L AID down on the lines of the Colonial period, this house possesses a charm and simplicity which belong to that type of architecture which our forefathers knew so well how to build. The arrangement of the first floor gives easy access to the various rooms. In laying out the scheme of this house the object was to design a dwelling that should be above all else, domestic, personal and livable, and convenient in its arrangement.

The lot upon which the house was erected, which is sixty feet by one hundred and sixty feet, is situated on the west side of the street and has a number of fine trees and to save two large ones at the front the walk curves around them instead of going in straight

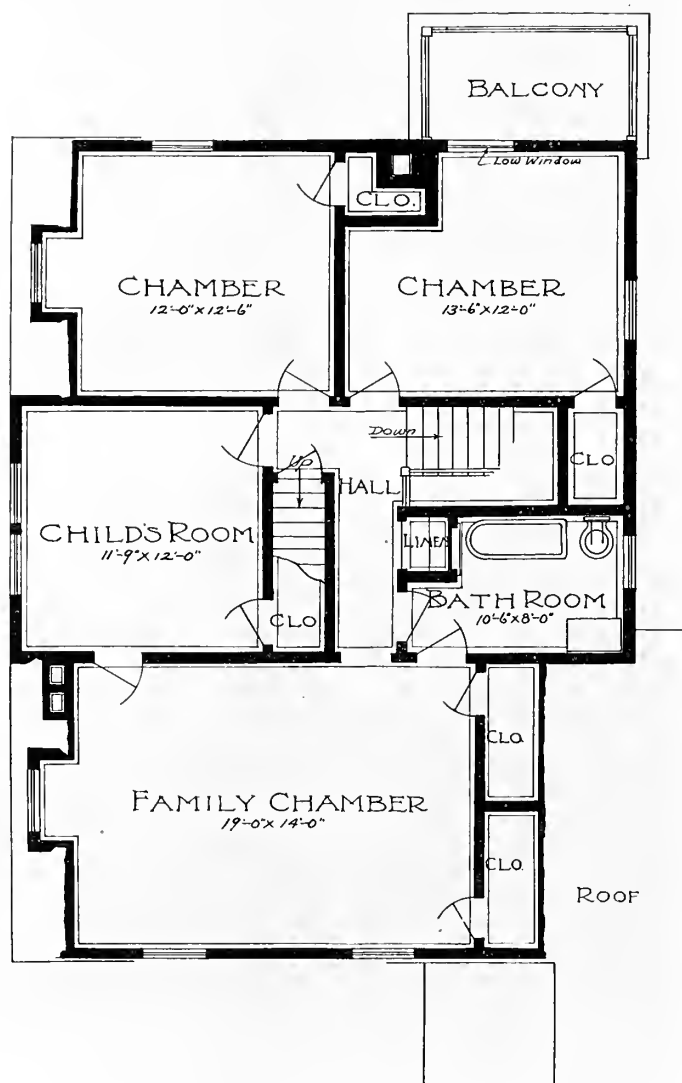
from the street with the tradesmen's walk branching off from same to the rear door, which adds a charm to the grounds.

On entering the hall an impression of spaciousness is received resulting from the vistas through and glimpses into the several rooms on this floor.

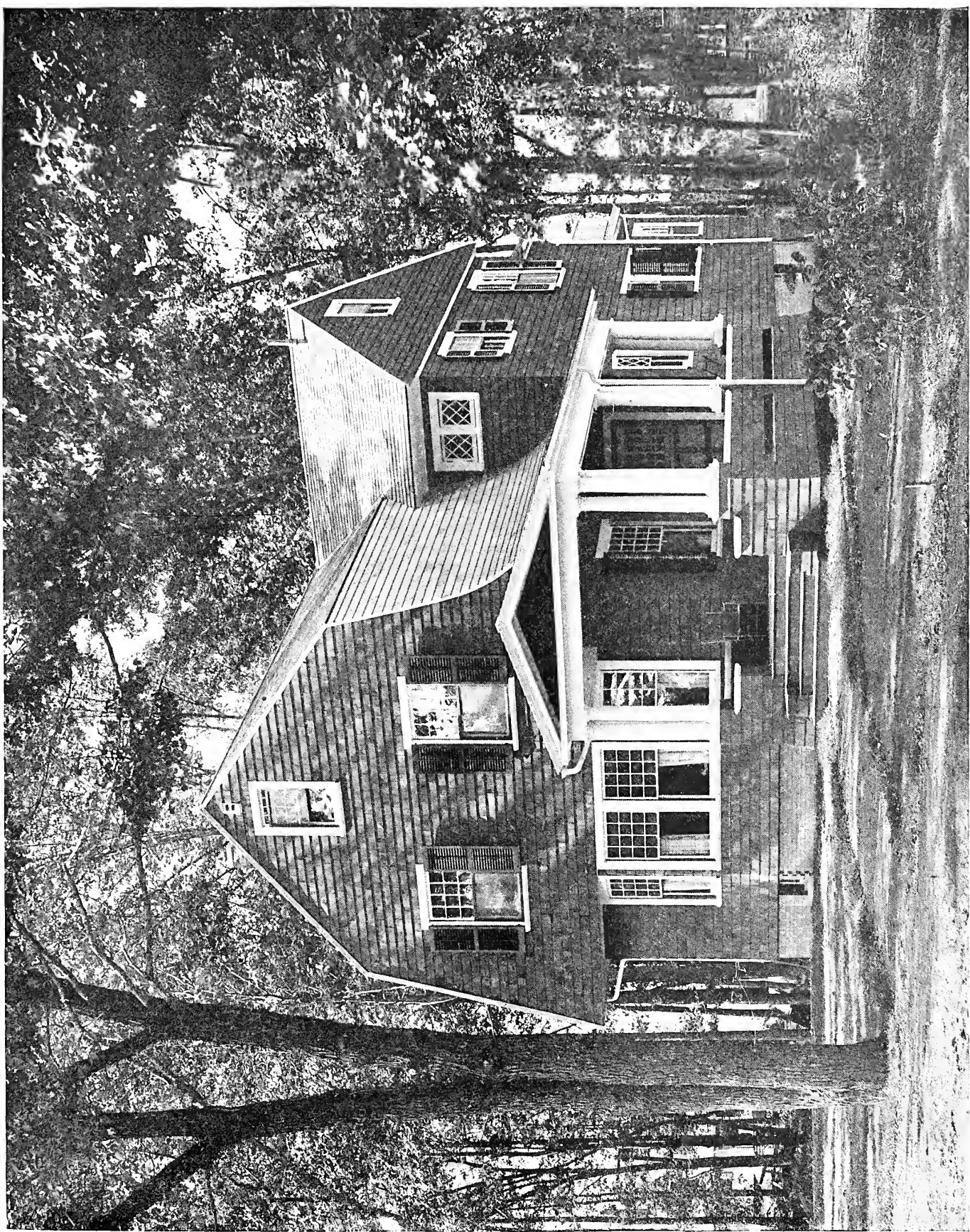
This is one of the essentials in the planning of a successful house and is a most legitimate method of creating the effect of more room than the exterior design would indicate or which the actual area covered ordinarily conveys. In every small house problem, it is to this question that the architect can best afford to give thought and study, for it is effects of this nature with which he is familiar that render his services most valuable to his client, and enable him to secure the greatest value for the money expended. True, his knowledge of materials and construction, and his services of supervision are



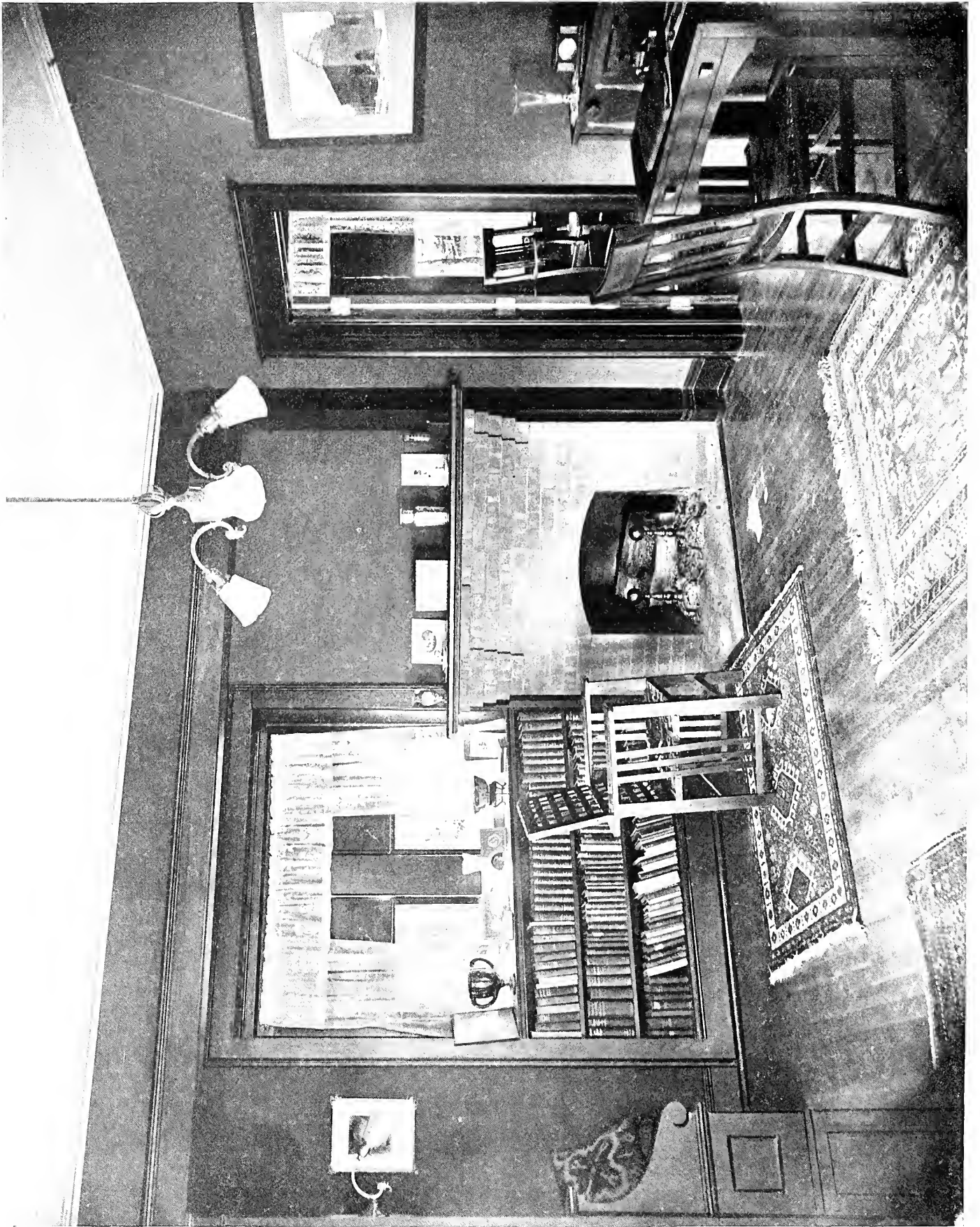
First Floor Plan



Second Floor Plan



A GAMBREL ROOF HOUSE, BUILT FOR \$4,500



THE LIVING-ROOM



THE HALL AND STAIRWAY

equally important to the client, and save for him, under usual conditions, several times the amount of the architect's fees. But, in the economical planning and the consequent saving in space and materials, lie a most vital value to the client.

There is no formal reception-room, but a sunny, comfortable living-room full of light and warm in coloring with a cosy chimney-nook, around which the family may gather on winter evenings, with book-case built in under the two high projecting windows. This room is as it should be, the largest room in the house, and has a large bay window overlooking the street. The dining-room, which is light and sunny, is of large dimensions and has a bay with four large windows on the southern exposure. The den, which is at the rear of the house, is shut off from the main house and has a southwestern exposure.

Connecting with the dining-room and kitchen is a large, well arranged butler's pantry, containing a proper complement of cupboards, drawers, shelves, etc., and leading from the kitchen is the kitchen pantry, or cool room.

The kitchen contains the usual appliances and has abundance of closet and pantry room.

The stairs are arranged so as to be used from the kitchen as well as from the front hall, doing away with a back staircase. The cellar stairway is reached conveniently from the kitchen and also from master's portion of the house.

A feature of the second floor is the large family chamber overlooking the street, connecting with the bath-room and child's room.

This room has two very large closets and a cosy window seat built at the south window. The other two chambers are corner rooms giving cross ventilation, and of good size, each with a large closet.

The attic was arranged for two rooms, one for the maid at the rear and a spare room at the front. These rooms are connected by a finished hall so that one would have the idea of entering a third story rather than an attic.

The cellar contains the furnace and range coal bins, servants' toilet, vegetable cellar, with vegetable bins and shelves, and laundry containing three apartment



THE DINING-ROOM

wash trays. A flue for the laundry stove is carried up in the fireplace chimney. The cellar extends under the whole house and has a cement floor.

The whole of the exterior is shingled with the best red cedar shingles, dipped in shingle stain of a soft rich, brown bark color, with trimmings painted a rich cream color, giving a very pleasing effect, nestled in among the trees as it is.

The interior trim is of brown ash in the reception hall stained a rich golden oak color, and the balance of the first floor was finished in hard pine, stained different tones of brown, dull finish, the darkest in the living-room and toning down to lighter brown in the den. These stains can be procured from reputable dealers, and, while inexpensive, give very pleasing effects to the rooms, bringing out the beautiful open grain of the pine as it does. The second floor is finished in cypress, finished partly natural and partly stained, excepting the family chamber and bath-rooms which are finished white enamel with the room side of the doors, which are birch, stained and finished a rich mahogany, as used in old Colonial work.

The attic rooms are finished in pine. The flooring throughout was of rift sawed best Georgia pine, stained and waxed.

The plumbing is of the best throughout, being all brass nickel plated and open work. A wash-bowl was placed in the passage between reception hall and kitchen, and is not shown in these sketches.

The linen closet is so arranged that the top drawer, which is about three feet from the floor, opens into the bath-room as well as into the hall and is for towels for the bath, thus saving the space required for a closet for this room for towels.

The heating is by a hot air furnace with registers of the stamped steel pattern, in each room, finished to match the hardware and lighting fixtures.

Electric lights with fixtures of tasteful design are used throughout, but the house is also piped for gas.

This house was completed the first of August, 1906, and cost \$4,500 including the building, electric wiring, heating, plumbing and gas piping, papering, painting and decorating, grading, hardware and lighting fixtures, in fact everything complete, ready for occupancy.

Birds are the Gardeners' Best Friends

By CRAIG S. THOMS

BIRDS are the gardeners' best friends. Of this fact most people are aware; yet the few rather than the many understand the extent of their help in raising each year's crop.

When the writer was a boy on the farm, birds were loved in a way and their songs were appreciated; but in their relation to crops they were regarded as enemies rather than as helpers.

The red-winged blackbird was thought of as the robber of planted corn, not as the devourer of cutworms; robins, thrushes, purple grackles, and many others, were regarded as cherry thieves, not as the slayers of worms and insects innumerable, that mar fruit and cause imperfect vegetables; the kingbird was looked upon with favor because he killed the flies that bit us—which was a small matter, not because he killed the flies that sting fruit, lay eggs in it, and make it "wormy"—which is a very large matter.

One who begrudges birds the little fruit which they may eat in the fruit season is apt to forget that the fruit season is very short, while these helpers are working for him the year round. In the winter the woodpeckers, chickadees, nuthatches, and brown creepers, are literally cleaning up his trees—gathering insect larvæ and eggs from trunk and limbs, bark creases and knot holes. In the spring, when leaf and flower-buds are bursting, when all foliage is tender, and insect larvæ begin to devour, warblers, greenlets, and kinglets, come from the South by hundreds to search every delicate crevice and cranny of leaf, bud, and blossom; and were it not for these mighty pigmy hunters, our trees, fruit, and vegetables would literally be at the mercy of insects. Then, all summer long there remain with us bluebirds, wrens, robins, grosbeaks, kingbirds, flickers, orioles, thrushes, catbirds, all of which, while incidentally building nests and rearing young, spend most of their time protecting our trees, fruit, and vegetables.

The greater portion of the food of these birds consists of noxious insects; and when a bird is not nesting or singing or sleeping it is usually searching for food.

It should be noted also that most birds feed their young entirely upon insects; and the open mouth of the hungry bird is proverbial. Most of our common birds raise two broods a year. Think of the number of insects necessary to feed from twelve to sixteen



The Robin Takes a Bath

young wrens, or eight to ten young robins. Young birds grow so rapidly that the amount of food they eat is simply astounding. I have held my watch on a mother oriole for hours while she fed her young, and she would come with food every three or four minutes, very seldom failing to come within five. When young birds fill the nest this process goes on with only short intervals from

early morning until evening.

The important question for every one, however, is, how shall the birds be induced to gather their insect food in his particular garden?

A number of suggestions will here be made, but the first, and the most important is, *give the birds water*. Last spring I took a wooden chopping bowl, placed in the bottom of it a chunk of sod from the roots of which I had washed most of the dirt, filled it with water, and set it on a post about two feet high which I had driven down in the middle of my back lawn. My flower and vegetable garden were only a few paces away, and both lawn and garden were surrounded with trees.

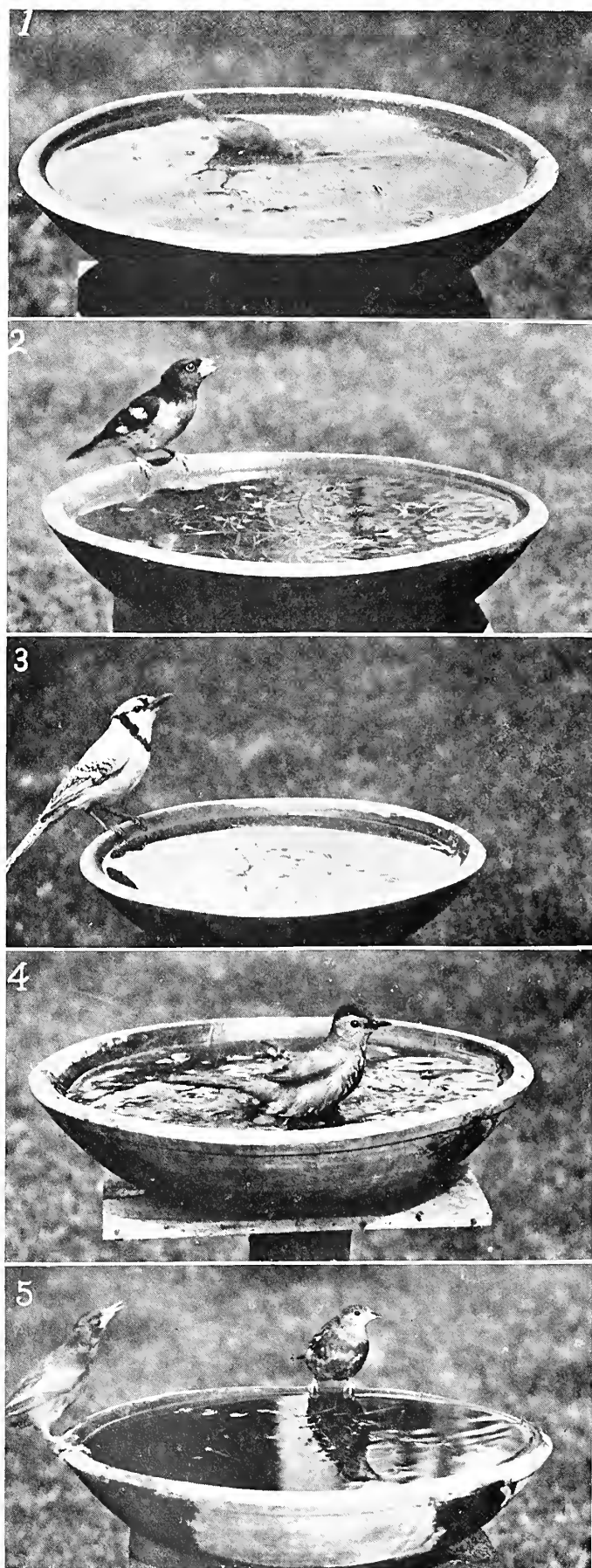
There was scarcely a day during the summer when birds did not come to drink and bathe. The post was made about two feet high to protect the birds while bathing, from the cats; and they liked the sod in the water, as it made a good safe bed for them to bathe upon, and the longer spears of grass sticking above the water gave them confidence.

The reflection from the surface of the water, like that from a mirror, could be seen for a long distance, and this bird bath became the center of bird life for the whole neighborhood. Robins came hopping upon the lawn to it; kingbirds descended from the clothes line; the flicker shot down from his nest in a near-by trunk; orioles came from a neighboring orchard; grosbeaks crossed the road from their nest in an adjoining yard; catbirds ventured from a clump of shrubbery a block away; bluejays darted in, now from one direction and now from another, without revealing the locality of their home; bluebirds dropped down occasionally as though out of clear sky; and all the while the wren, whose nest was in a box in a corner of the yard, seemed to consider this his private bath.

These birds in coming and going visited every part of the yard—trees, garden, bushes, fences.

It would have been best for the garden had the bath been placed on a stake about two feet high

House and Garden



1—The wren plunges; 2—The grosbeak came from an adjoining yard; 3—Bluejays darted in; 4—The catbird takes a bath; 5—Orioles came from a neighboring orchard.

right in the middle of it; but I placed it in the lawn for the pleasure of watching the birds. Robins would almost invariably hop across the lawn to the bath, picking up half a dozen worms and beetles as they came; the kingbird would sit on a wire clothes line and dart out every few moments to capture an insect; the orioles would stop, either coming or going, in two plum trees to feast on caterpillars; the bluejays would often perch on near-by posts, or even on the rim of the bowl, to watch for the movement of insects in the grass, and every few moments they would dart down to seize them; the flickers found a table spread with their favorite dainties in an ant hill a few rods distant; the familiar clicking notes of the grosbeak were heard for some time as they fed in the box-elders, before descending to drink or bathe.

Birds are always in search of food. The necessary thing in securing their services for one's garden is simply to place in or near the garden what will attract them to it. They will do the work as they come and go. And it is this coming and going process that is important, for it brings many birds to one's help.

Some, to attract birds, put up nests for them—for wrens, martins, and bluebirds. This means is effective in attracting these particular birds; but it probably does more to keep other birds away than to attract them. This is especially noticeable of the bluebird. It is true that where any birds are heard and seen, other birds are apt to be attracted, as though to see what is going on. An extreme case of this attraction is seen when a snake, cat, squirrel, or jay assails some nest. All the birds of the neighborhood are gathered at the cry of the victims. But it is also true that among birds there is a general understanding that wherever a bird builds its nest, a certain area around that nest belongs to the owner. I have seen the kingbird, whose nest was in a solitary tree, attack every bird that approached. I have seen robins unceremoniously hustled out of trees where bluejays had their nests; and not long afterwards I have seen bluejays hustled out of trees where robins had their nest. To be sure, the bluejay is an egg-eater, and that fact would account for the attack upon him; but the robin never molests a nest, and the attack upon him is due to the fact that the region for some distance around a bird's nest belongs to the birds that built it, and every other bird is regarded as an intruder.

I once placed in my back yard, close beside a bird bath, a home for a pair of bluebirds. The result was that the bluebirds thought they owned the yard. Many a fracas did I see between them and other bluebirds that happened in. To the jay that came to the bath to drink, the male bluebird gave no peace, but kept him busy ducking his head to save it from his strokes. And a robin that, after bathing, rose in lumbering flight to the top of a high

Birds are the Gardeners' Best Friends

post, the bluebird plunged into and actually knocked to the ground.

If the bath is put out early in the season the birds will discover it and build their nests in various places in the neighborhood convenient to its use.

In connection with the bath it is of great importance to erect two or three high posts, and between two of them at least to string a tight wire or rope. Simply by focusing my camera upon the top of a high post placed in the middle of my back yard, I have secured the photographs of half the birds that entered the yard during a season—robins, wrens, bluebirds, thrushes, jays, catbirds, flickers, orioles, grosbeaks, and kingbirds.

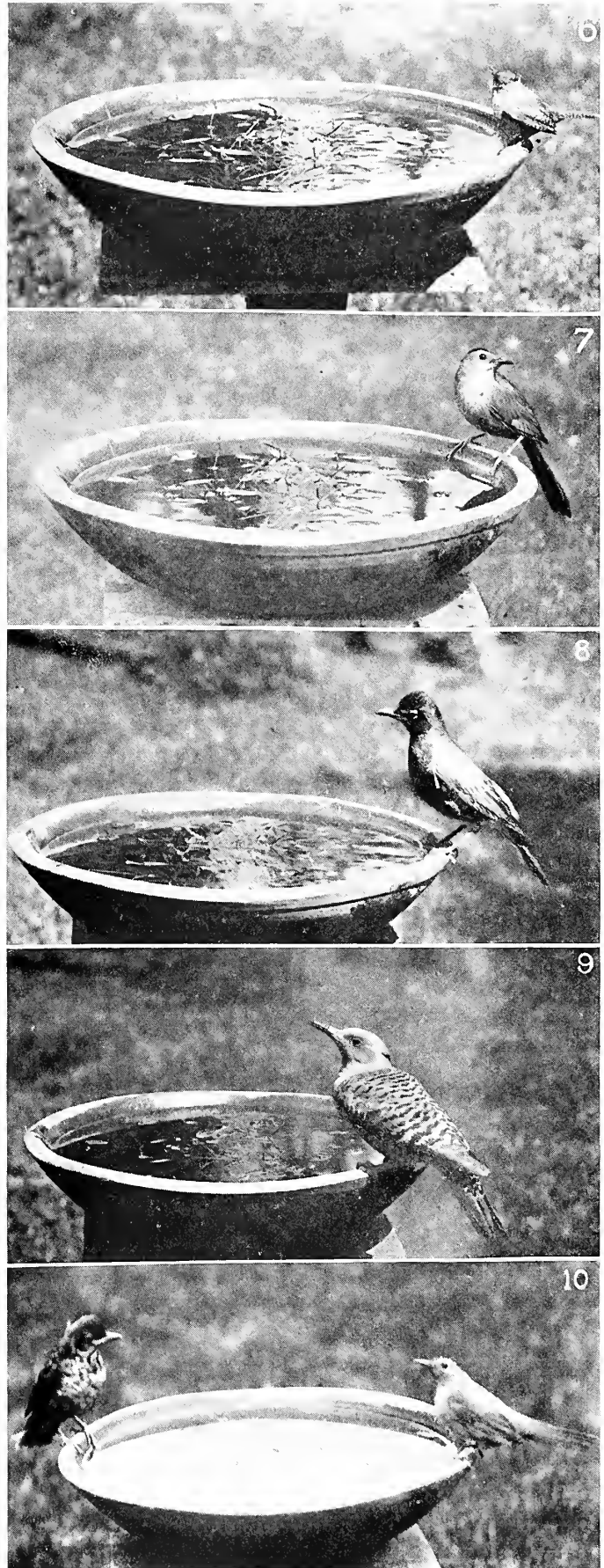
These posts serve as perches from which the birds watch for insects moving on the ground, in the grass, or among the leaves of vegetables. The kingbird will one moment dart into the air to take a fly, and the next, descend to the ground to seize a beetle. The bluejay may be seen cocking his head now on one side now on the other, and every few moments dropping to the lawn to take an insect. Who has not seen a red-headed woodpecker perched on a post by the roadside, and wondered what he was doing there? I one day held my watch on one for five minutes, and during that time he descended to the ground for insects five times, and took one in the air as do the flycatchers. He was simply using the post as a perch for observation. Such posts in our gardens give the birds twice the chance to see the injurious insects which they otherwise would have.

If one thus attracts birds to his garden he will find that they soon learn to be on hand when any plowing, spading, hoeing raking, or weeding is going on; for it is when the soil is disturbed that worms and insects are brought to the surface; and in approaching near to the worker to secure them, the robins especially, become almost as tame and bold as chickens.

Black-billed cuckoos, kingbirds, orioles are all very active in destroying beetles, grasshoppers, sawflies, spiders, weevils, caterpillars, ants and click beetles, the larvæ of the latter being among the most destructive insects known. The grosbeak is the particular enemy of the potato beetle, while the robin, the house wren, the bluebird and catbird are all shown to subsist mostly on animal matter, the greater portion of which consists of insects.

A careful examination of the stomachs of numbers of these birds has been made by the United States Department of Agriculture and the results of the investigations are contained in the "Farmers' Bulletin" No. 54 on "Some Common Birds in their Relation to Agriculture."

From the facts set forth therein, it is safe to say that seventy-five per cent of the food of the birds noted in the Bulletin consists of insects, most of which are harmful to our gardens.



6—The wren considered it his private bath; 7—Catbirds ventured in; 8—Robins came hopping to the bath; 9—The flicker shot down from his nest; 10—A catbird and young robin at the bath.

FALL PLANTING

By FRANK H. SWEET

THE great advantage which is gained by fall planting is that the tree, being well established in its new quarters, is ready to start into growth in the spring at the time when spring stock is being brought into the garden.

The success or failure of fall planting is to a large degree dependent upon the care that is taken to protect the tree during the winter that follows. An abnormally dry and windy winter is likely to be fatal to newly set trees, unless they are planted early, in well-drained soil, and mulched to prevent alternate freezing and thawing near the surface.

Earliness is essential to the success of fall planting; the trees must be in the ground well in advance of freezing weather—preferably a month. The first of November may be taken as the latest practicable date that is safe for planting the hardiest trees, shrubs and vines in the North. For perennials, October 15th is about the limit. No matter how carefully the transplanting may be done there will be an appreciable amount of injury done to the small roots of the trees, and early planting has to offset the damage; there will be ample time for the broken surfaces to heal over—to callus—even if they do not make some new growth before the winter cold strikes deep. Another advantage is that the soil will settle around the roots and trunk during the late fall and winter, which means that there is less likelihood of drying out in the early spring drought.

The farmer, who has a large number of crops to harvest in the fall, may find himself too busy to attend to planting during the early fall months, and he is therefore justified in laying the work over till spring, but the owner of a country estate, where planting is done on a smaller scale, must consider that he is much more likely to be rushed with work in the spring. The planting of the vegetable garden and the sowing of flower seeds are big jobs that must always be done in the spring, and these alone are enough to keep any one busy, whereas there is plenty of time in the fall, and it is a delightful season for gardening, too, if people only knew it.

When a lawn is to be made or seeded down in the spring it is much better to have the shrubs and border plants in position the previous fall. But they should be mulched. Many of even our hardiest shrubs and perennials, if not mulched in the fall, will suffer in early spring, not from deep freezing but from alternate freezing and thawing near the surface, which heaves and breaks the roots.

Experience teaches that all the ordinary deciduous trees and the hardy fruits (apples, pears, and even the plum and cherry) can safely be transplanted during the first half of October. The tender

stone fruits, on the other hand, do not become sufficiently established in their new quarters to withstand the winter. All trees that start into growth very early in the spring are best planted in the fall; and to give specific examples, beech, birch and larch, unless planted at the earliest opening of spring, rarely live, yet present no difficulties in fall planting. Also elms, maples, oaks and thorns are safe subjects for fall planting.

By fall planting we are made independent of the weather conditions of the following spring. Neither excessive drought nor excessive rains disturb us. Has any one ever known a normal spring? Is it not usually wet and late or dry and windy? In the former case, trees and other plants suffer from exposure before there is a chance to plant them, and if they encounter a drought soon afterward they are likely to die either that summer or the following winter. Many nurserymen believe that more spring-planted stock is killed by summer droughts than fall-planted stock is killed by winter cold. Spring planting is the customary thing; therefore we do not notice its failures. Fall planting is a new and improved way; therefore its failures are conspicuous.

There are two pitfalls in this matter of fall planting: (1) the danger of getting unripened stock, and (2) being too late in the season. In order to guard against the one there is danger of running foul of the other. Of the two evils I think I would run my chances on being too late.

The trees should stand in the ground until the foliage begins to fall. That indicates that the season's growth has ceased and the tree may be moved without risk. In the effort to move the trees early, the leaves are sometimes stripped off before they are properly ripened. The exact time of ripening cannot be named for any particular species nor indeed for any particular season. The weather of the spring and winter—both warmth and moisture of the soil and even the exposure—are all factors that control this ripening of the wood. However, speaking for the North, trees are generally ready for digging by the end of September, and it can be taken as a safe rule that fall planting should be done during the month of October, the earlier the better. The wide-awake gardener will place his orders during September, and if possible visit the nursery to make a personal selection. The nurseryman has a full stock in the fall, and a much better selection can be made than will be possible in the spring.

One final caution: Don't plant in the fall on wet land, but make plans for a system of drainage and have all ready to plant in the spring.

Up-to-Date Bath-Rooms

By CHARLES JAMES FOX, PH.D.

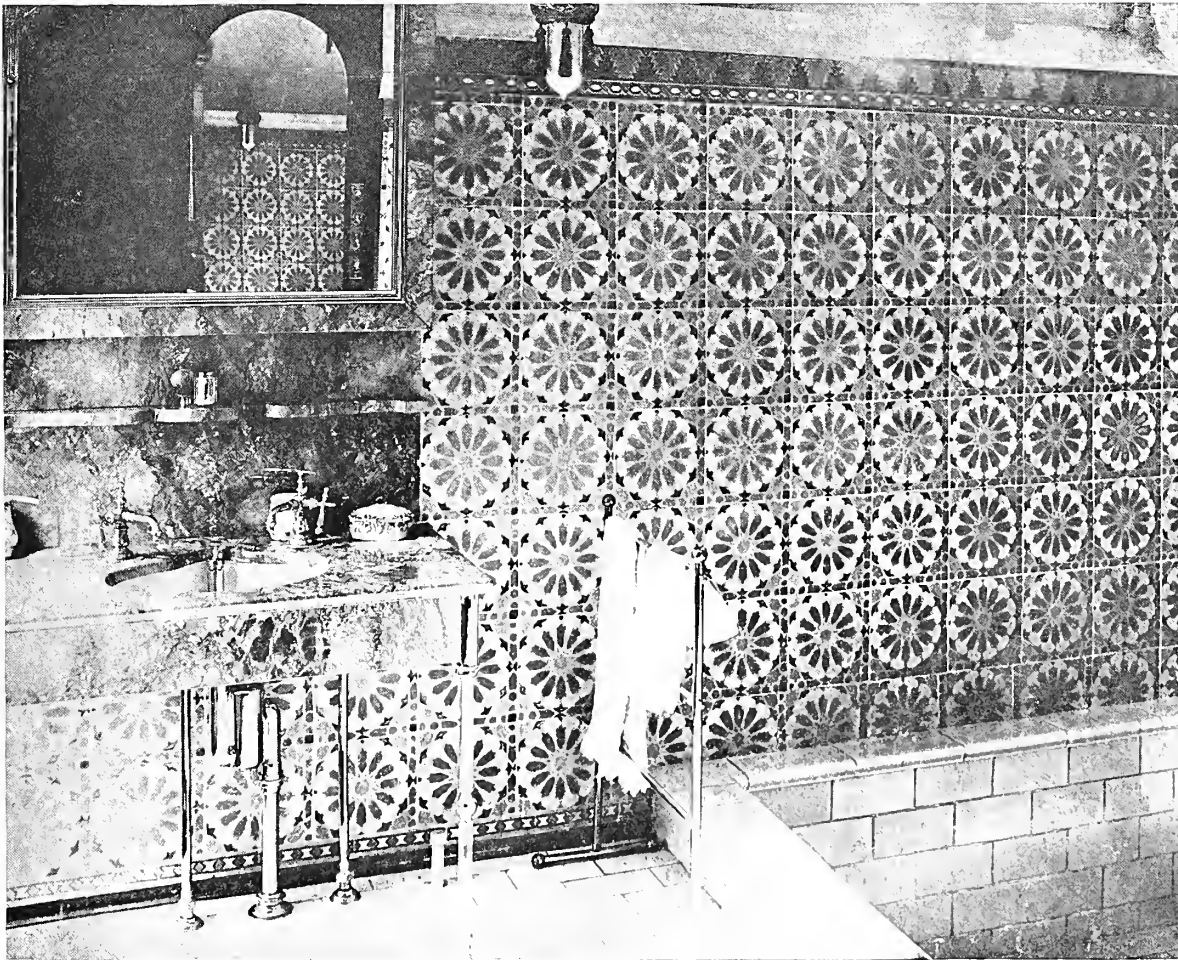
ONE of the most characteristic features of modern domestic architecture is the almost universal adoption of the sanitary bath-room, not only in public buildings, hotels, and elaborate residences, but even in the most modest private houses. For a first-class modern bath-room, several things are quite essential: spaciousness, light, ventilation, open plumbing, and last and most important, inorganic, non-absorbent, washable floors and walls. In addition to these requirements of modern sanitary ideas, every American housekeeper takes pride in the neat, attractive and even decorative appearance of the bath-room. The small, dark, musty bath-room of a few years ago with the unsanitary wooden floors and wainscoting, which absorbed moisture

and dirt of all kinds, is now a thing of the past. Its place has been taken by the bright sanitary bath-room of the present day, which adds materially, not only to the general comfort, but to the healthfulness, of the entire family.

In addition to light, ventilation, and spaciousness, necessary in all rooms of the house, the most important considerations in the modern bath-room are the open plumbing and the tiled floors and wainscoting. In modern sanitary plumbing, the use of wooden trimmings has been almost completely abolished. As a porous and organic material, wood absorbs moisture and dirt; and this foreign animal and vegetable matter in decomposing becomes the breeding ground for countless numbers of micro-organisms



Bath-room with ceramic mosaic floor and walls tiled to ceiling. Tiled recess with glass shelves for toilet accessories



A bath-room of Moorish design with Roman or tiled pool-bath, sunk in floor

from the simple germ of decay to disease germs possibly dangerous to human life. This fact makes a wooden floor or wainscoting a most unsanitary arrangement for a bath-room.

It is impossible to keep a wooden floor, that is being constantly spattered with water and dirt, in a sanitary condition. It can be washed so that it will look bright and clean, but this is simply because the germs that are bred in the wood itself and in the cracks between the boards are not visible to the naked eye. Scientific investigation has demonstrated that the decay of wood and the peculiar musty odor arising from old wooden floors are due to a germ, called "anaerobic," because it lives away from air and light. No amount of scrubbing will remove these germs as they live inside the wood itself, and the very washing supplies the moisture which is necessary to the existence of the microbe. Neither will washing, cleaning nor ventilation eradicate the peculiar musty odor, which it causes. To avoid this offensive micro-organism, and for other sanitary reasons, the use of an inorganic floor in the bath-room is to-day regarded as absolutely essential.

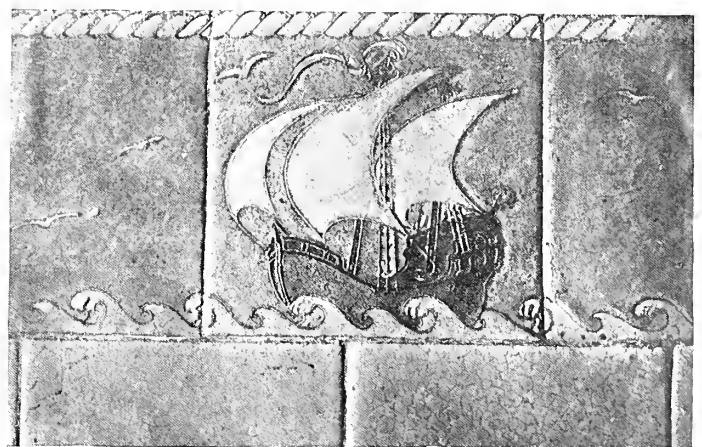
Of the inorganic floor coverings, tiling, marble and cement are the most usual. Marble, however, is not an absolutely non-porous material. This fact has

been demonstrated by an experiment, whereby a lighted candle on the opposite side of a marble slab, an eighth of an inch thick, was blown out by a strong bellows. As a carbonate of lime, marble is not absolutely sterile as far as germs are concerned. Modern scientists have discovered that bacteria of all kinds are vegetable organisms; and it is well known that lime is an essential to all vegetable life. This fact, together with its expense, virtu-

ally excludes marble from use as floors and walls in hospitals, where an absolutely germ proof material is necessary.

Cement floors, even apart from their non-decorative appearance, are not to be used in a bath-room, because cement wears rough, and the small recesses thus formed in it, become filled with dirt and foreign matter of all kinds, which it is virtually impossible to remove. Consequently a cement floor is never thoroughly sanitary.

The ideal covering for the floors and walls of



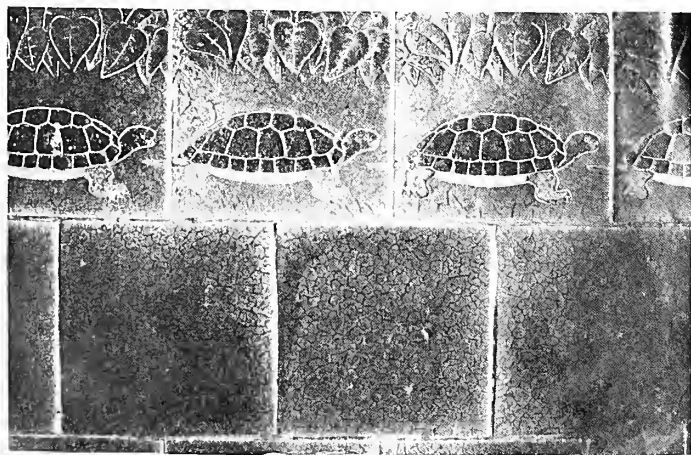
Decorative colored wall tile for bath-room

Up-to-Date Bath-Rooms

bath-rooms is the baked clay tile. Tile is absolutely non-absorbent and germ proof. It is the most durable of all flooring materials, because it is baked harder than marble, slate or other natural stones, and even the steel nails of the shoe, so destructive of all other flooring materials, cannot scratch it. It can be made in such a variety of form and color that it lends itself to the most artistic and decorative designs. As an absolutely non-absorbent material all dirt or other foreign matter spattered on a tiled floor can be easily removed by the most superficial washing. A modern bath-room with a tiled floor and walls could be quite safely flushed out with a hose. In fact, tiling is now regarded as so absolutely essential on the floors and walls of bath-rooms that those who practice false economy by purchasing some cheaper substitute feel obliged to have at least an imitation tile, whether it be of paper, rubber or metal. These imitation substitutes for tile are



Illustrating cove base tile, with ceramic mosaic floor and the use of panels of tile on walls and ceiling



Wall design for a green bath-room

nearly always very unsanitary, because they cover up and hide dirt and dust which inevitably works its way under them. When applied as a covering to a wooden floor, they prevent the evaporation of the moisture and dampness absorbed by the wood and thus cause it to rot.

But even the modern tiled bath-room is going through a series of improvements, which are making it still more sanitary and attractive. A few years ago, even a tiled wainscot in the bath-room was regarded as quite a luxury. To-day the tiling of the entire wall up to the ceiling is looked upon as necessary. Of course the initial expenses of a completely tiled wall is greater than wall paper or paint, but in the end there is a saving, because both paper and paint have frequently to be renewed, especially in a room subjected to such extreme changes of temperature and so much dampness as the bath-room. Another improvement in the tiled floor is the adoption of the rounded or so-called "cove base" tile for the skirting or base-board of the wall. These cove base tile abolish the corners formed by the union of the floor and wall, and which become hiding places for dirt that is not removed by careless washing. The rounded tiles are frequently called hospital tile as they are used extensively in these institutions where

every human device is employed to prevent the breeding of disease germs.

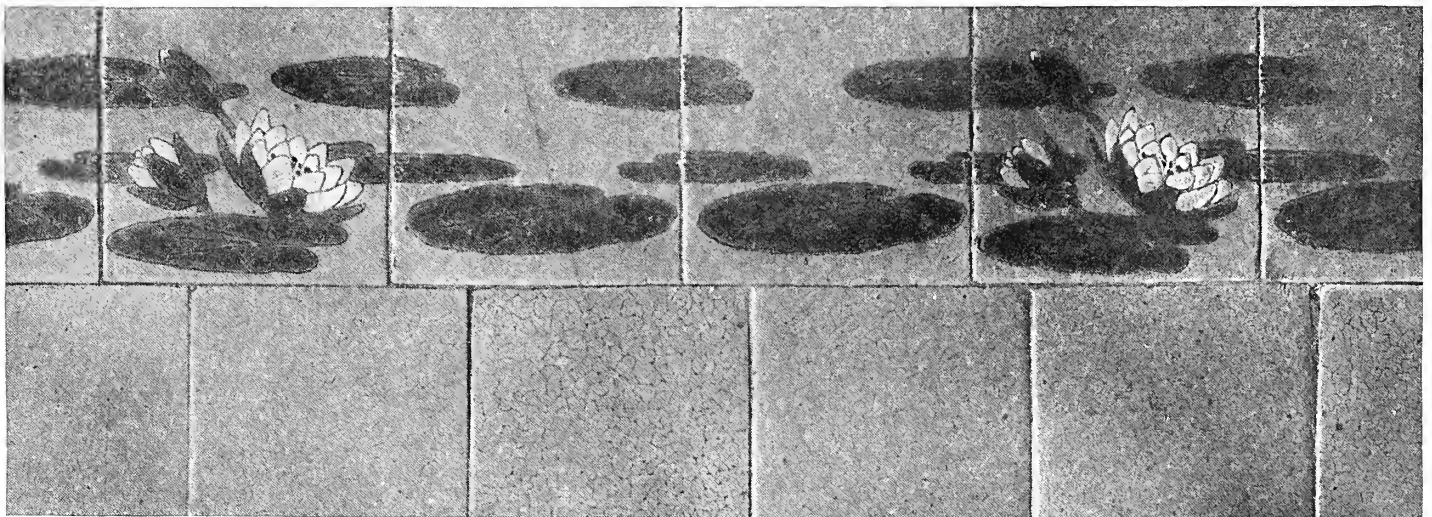
Other improvements in the bath-room are made by taking advantage of the decorative properties of tiling. The somewhat glaring monotony of the white wall tile, often too suggestive of the hospital, may be relieved by the use of a colored border, or of panelling encased in colored glazed or unglazed tile. The colored tile are just as non-absorbent, washable, germ proof and sanitary as the white glazed tile, and they are generally far more decorative. The colored or tinted decorative tile shows off to great advantage the modern plumbing fixtures, which are in themselves an important decorative feature of the bath-room. When the bath-room is too long, too narrow, too small, or otherwise out of proportion, its defective appearance can often be remedied by a skillful use of a pattern in colored tile. The floor of the bath-room is usually covered with white unglazed or vitrified



A modern bath-room with square, six inch wall tile to a height of seven and a half feet. Walls above and ceiling painted in flat finish oil colors

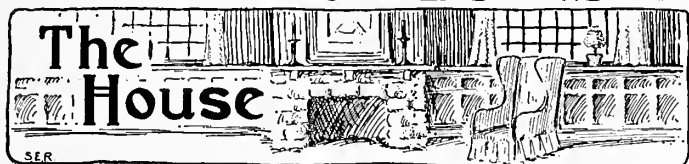
tile or with ceramic mosaic. The mosaic work can be laid out in most artistic and appropriate designs. In the floor, as in the wall, there is no reason why advantage cannot be taken of the decorative properties of colored tiling. Designs of infinite variety may be secured by clever combinations of varying forms and colors; while most artistic effects may be procured by employing the several surface finishes, such as glazed, satin or dulled surface, and the vitreous or unglazed tiles of slightly raised design are frequently used for borders, and are particularly effective in combination with the smooth surfaces of tile generally used for the body of the wainscot or wall.

One of the latest devices is the Roman or tiled pool bath, which is built down below the floor line as a kind of diminutive swimming pool. The expense of this unique innovation, however, will probably prevent its general adoption in houses other than those built by persons to whom expense is not a consideration.



Pond Lilies design for wall tile of bath-room

SUGGESTIONS FOR THE MONTH



It depends very much upon where the house is situated whether September is a busy month or not. Mid-summer and mid-winter bring virtually the same duties to the Northern and Southern house-keeper, but the spring and autumn months require a shifting of the scale. It has become customary in many sections of the country to look upon September as the semi-annual cleaning season—the time when the house must lay aside its summer garb and don its winter robes. This is a mistake, however, for if the cleaning is done little by little, day by day, there will be no need for a semi-annual domestic upheaval, and it is far better to postpone the hanging of heavy curtains and draperies as long as possible. Warm days (sometimes the warmest) will come in September, and it will be desirable to have the windows open and free circulation of air. And then, too, why shut out the out-door world when it is most attractive and appealing?

Perhaps though, a little fire will be necessary night and morning and on rainy days, and under any conditions this is the time to attend to the flues, to have the chimneys swept and the furnace tested. During the summer the birds sometimes build their nests in the chimneys, storms displace bricks and pipes rust on account of dampness and disuse, and frequently slip from place—thus, much inconvenience if not danger is avoided by the pre-thought of early inspection.

But, apropos of open fires, have you tried burning crushed coke in a grate? Use it the same as coal and you will find that it makes a delightful fire, short-lived to be sure, but sufficient to take the chill off the air, and furnish a few hours of enjoyment.

When the chimneys and flues are inspected have the electric wiring also carefully gone over by an expert in order to make sure that the insulation has not worn off or become impaired, or other damages accrued while the house has been unoccupied.

It is well also to have an eye to the roof before equinoctial storms come to discover the tiny holes for you and inartistically decorate the wall or ceiling which was repapered or repainted during the summer.

It is in September also that the awnings should be taken down and stored away for the winter season, as the autumnal winds and rains do them much injury and the sunlight is not sufficiently intense to make them a necessity. See that they are perfectly dry before they are laid away and that they are carefully folded.

At this same time the weather strips around the windows and doors should be inspected and put in perfect condition. A little forethought now may prevent a hard cold for some member of the family in the early winter.

In some localities window and door screens can be taken out toward the close of the month and the glass enclosing a south piazza may be put in place, but in most parts of the country this too can be safely left until October, when the storm doors and windows can be put on at the same time. It is well to economize labor and let the seasons arrange the calendar as much as possible.

Though it is desirable to defer the laying of carpets and rugs as long as one may, it is exceedingly wise to have them got down and looked over some weeks beforehand, as oftentimes seams will need re-sewing, and not infrequently those which have presented a reasonably good appearance when taken up, will be found too shabby or worn to serve another season. Such discoveries are not pleasant, but it is better to make them early than late when time will not permit thoughtful readjustment or replacement.

A marked additional growth will be attained by plants and shrubs if the ground is kept well stirred about the roots—the fall growth will be very material.

If budding was neglected during last month, it should, by all means, now be given attention. The buds on the young growth are well formed and the sap flows freely in the stock. Spring budding is seldom successful as the buds are rarely sufficiently matured for the purpose.

Sow lawn seed during the month and have a good lawn started before the winter months. If seed are sown now the lawn will be free from weeds and the grass will be up and started early in the spring before the weeds appear.

September is, perhaps, the most trying month of the year on the lawn. It is also a month when the gardener is apt to give it less attention than any other. In order that it may have a rich green velvety appearance during all the fall, it must have plenty of water and frequent mowings. If rains are not ample, have recourse to the hose or such irrigation methods as may be convenient.

The old-fashioned larkspur is very much neglected when its utility and reliability is considered. It is quite hardy and resists both cold and heat remarkably well. The flowers remain perfect on the plant so long that it seems a pity to cut them, yet they are almost as desirable for tall bouquets as gladiolus. Their cultivation would amply repay if grown only for this purpose.

The double dwarf is a very handsome variety, but perhaps the favorite is the hyacinth-flowered type. This latter variety produces great hyacinth-like spikes of large double flowers set closely together. The colors are bright and rich in this variety, and, if planted separately, desirable masses of several shades of pink, blue, purple, and red will be shown.

While the larkspur is a valuable spring-sown plant, blooming quickly and profusely, yet the most beautiful specimens of annual larkspur are grown from fall-sown seed. If the seed are sown in September, the plants get well started before the winter months, and being hardy, are ready to begin their growth early in the spring, and, consequently, come into bloom before the summer months.

Pansy seed should be sown in September for early spring blooming.

The hibiscus, peachblow, makes a charming house plant for winter. The flowers are immense, yet beautiful and fragrant. If you have them bedded out, pot and take in before frost. They will bloom all winter.

Perpetual-blooming carnations are highly valued for their constant bloom and delicate fragrance. They flower freely during the fall in the garden, and if taken indoors, and kept in a light, cool room will produce an abundance of lovely flowers during the winter months. Keep the buds picked off of those intended for winter bloom and take them in before hard frost. They are not entirely hardy.

(Continued on page 7, Advertising Section.)

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

COLONIAL HOUSES

THE simple lines and dignified proportions of the Colonial house as exemplified in the New England and Southern types, are always beautiful and as adaptable to the requirements of life to-day as in the days of the Georges. Much information relative to correct detail to be embodied in a Colonial house in process of planning, may be gathered by the prospective builder beforehand and thus enable him to more clearly outline his ideas to his architect. Beautiful examples of pure Colonial houses are from time to time published in the pages of magazines, also illustrated articles showing examples of rare doorways and window motifs, as well as much detail from the interiors of these perfectly constructed and wonderfully satisfying houses.

Some of the work of Grinling Gibbons is still to be found in many of the fine old houses in New England, and much from the hands of his disciples. Cornices, mantels, door and window frames, beautifully carved, supply designs which no latter-day artists have been able to improve upon. The Colonial mantel-pieces especially, have been largely reproduced by mantel firms and are on the market to-day, procurable and ready to be set in place. The prices are wonderfully reasonable and the matter of having them match perfectly with the woodwork of the room is easily arranged. Where they are to be enamelled, they are finished in three coats of flat lead ready for the last coat, and, in this way, the same tone for the finish is insured throughout the room.

A very perfect type of Colonial house will shortly be published in the pages of this magazine. Every detail of this beautifully planned and executed house breathes the true old-time atmosphere which makes it adaptable to the surroundings in which it has been created, and it is hard to realize that it is of recent construction so fully does it embody the feeling of the quaint old houses which are its neighbors.

In planning any house, the situation and the immediate environment, of course, must be taken into consideration. When a house is of Colonial type, this is of special importance. The stately columned Southern Colonial house seems to require the setting of tall trees and the sweep of rolling lawn, while the square and simple lines of the New England type of house, may (as is most frequently the case in the earlier examples) give directly upon the street. The fine dignified front door opens wide into the central hall and on a summer day one may have an unobstructed view of the old-fashioned garden at the rear.

When the Southern Colonial has been decided upon as the type to be reproduced, the body of the house should be painted in a true Colonial yellow with columns and trim of ivory white, or, the body and columns of white and shutters and roof showing exactly the right shade of green. This matter of the *right* shade of color is of extreme importance to the finished success of the house. A rich dark green that has no yellow in it, nor yet too much of black, is

the proper shade for the blinds, and the stain for the roof may be somewhat lighter in tone.

The New England Colonial house offers a wider choice of color: white, yellow, silver gray, brown and green appear with almost equal frequency. The usual trim is the ivory white although the shutters are often painted the same color as the body of the house. Where shingled sides are used, an exterior stain gives color to these as well as the shingled roof. An excellent color combination may be arranged by trying together the sample boards of the shingles which are supplied by the stain manufacturers. This careful selection of color well repays any trouble expended in the finished result. In the Colonial house of either type, the front door is an especially important feature. This is, in almost every case, painted white.

The hardware used upon it should be carefully chosen and eminently Colonial in style. The polished brass is the best finish to select for doors of this type.

Most of the old Colonial mansions in Virginia and Kentucky are built of brick, sometimes painted in white or the soft yellow shades above referred to, but more often left in the natural color of the brick laid in carefully smoothed white mortar, many having for the trim white marble or stone, but of whatever material the trim is always white.

When a modified Colonial house is planned, a much wider choice in design, arrangement and finish is permissible, though too radical a departure from the acknowledged pure form, should be avoided. In the many houses of this type to be found throughout the country, and particularly in the smaller residences, one realizes that the jig-saw and the turning lathe, have gotten in their pernicious work. A preponderous use of Palladian windows and fan-shaped glass for front doors is also a mistake. Simplicity should be the key-note of the modified as well as the pure Colonial. A small and inexpensive house built on Colonial lines may be extremely dignified and attractive; whereas, if too much detail is shown and the ornamentation runs to the ornate, the house will stand for all that is most objectionable in architecture.

FINISH OF THE INTERIOR

For the wood finish of the interior, the pure Colonial house more frequently runs to the ivory enamel showing an eggshell gloss used in combination with mahogany, than to any other wood finish, although in certain beautiful rooms of these old houses—particularly libraries and dining-rooms,—oak was often used. Where the best effect is desired with the least expense, white wood or poplar is suggested as the choice for the standing woodwork, as this wood takes an enamel admirably and also shows up well under mahogany stain; it certainly gives the maximum of results at the minimum of expense. Three coats of flat lead should be specified for use under the enamel and the tone used for the enamel should

The Editor's Talks and Correspondence

be ivory, as this is the color seen in the woodwork of really old Colonial houses. The mahogany stain may be obtained in various tones, from the rich purple red, which some of the old mahogany furniture shows, to the tobacco brown of the San Domingo mahogany. Any of these shades are harmonious with the ivory enamel. The mahogany stain should be used for doors throughout the house, the ivory white for the standing woodwork.

Where oak or any stained wood is to be used for the standing woodwork in any of the rooms of the Colonial house, a rich dark stain, resembling the color wrought by time, on oak, ash or chestnut is recommended. The finish of this wood over the stain may be either a rubbed wax effect or preferably a perfectly dead finish, as this latter treatment preserves the idea of natural wood.

FLOORS

Where the floors are finished for rugs they may be of oak, maple, or any other hard wood; these should be carefully finished in the first place and much trouble in future will be avoided. Where the wrong treatment has been given a floor it is absolutely necessary to thoroughly cleanse the old finish, there are varnish removers on the market which will do this successfully. After this has been done the floors may be treated as new. If wax is to be used there are excellent prepared wax finishes; these can be applied regularly and well rubbed in with a heavy polisher. Where the floor is to be waxed a stain may be used if desired, or the wood will be left in the natural color, and the repeated weekly applications of the wax will gradually darken the floor. If a finish in the nature of a varnish is decided upon, there are several excellent ones on the market; high or semi-gloss, or an effect closely resembling wax may be secured. If the floor to be finished is of oak the best paste filler should be used, followed by a single coat of stain. When this is thoroughly dried the first coat of floor finish, wax or varnish can be applied. Where a varnish is used two coats are required over the stain and three coats if the wood is left in the natural color. Maple and hard pine floors do not require any filler, they should be treated with this exception in the same manner as advised for oak.

FIXTURES AND INTERIOR HARDWARE

Some of the leading hardware firms have made a special study of correct Colonial hardware, and supply excellent reproductions as well as original and entirely appropriate designs along these lines. Where the doors have been stained mahogany, an attractive effect is to use the glass knobs throughout, set in the dull or polished brass. Suitable effects in central lights are supplied by designs after the old-fashioned chandelier, with side lights in form of sconces, and for mantels and tables, candelabra are appropriate. Even at the risk of repeating myself unnecessarily I would impress upon the prospective builder the necessity of making a careful study of the appropriate in the fittings for his house. To the architect, the client whose ideas have been formed along the right lines, the work of planning and designing the house becomes a pleasure, but where the client's preconceived ideas are wrong, endless difficulties are encountered.

MANTELS AND TILES

The choice of correct mantels for Colonial houses is, as I have said, not difficult. In many instances the architect prefers to design a mantel entirely harmonious with the interior detail of the room. Where, however, for reasons of economy or others, it seems best to make a selection of a ready made mantel, if the detail of the room has been planned this should be carefully considered in conjunction with the mantel selected. Simplicity should be the key-note throughout and an avoidance of the ornate will greatly aid in the correct composition of the room.

In selecting the tile to be used, some idea of the furnishings and general color scheme of the room must be in mind, unless an absolutely free hand in the furnishings and fittings is possible as, for instance, where new furnishing is to be done throughout. In this latter case consideration of the exposure of the room is important. An effective color arrangement is to repeat the ceiling color in the

tile. Where the color scheme cannot be determined in advance, a selection of a neutral tone tile is advised. In some rooms the dull white tiling is a wise choice, particularly where the ceiling will be white, green of a soft shade, *café au lait* or dull tans. If, however, it is possible to determine the color scheme it is a good plan to make a feature of the tile coloring.

In a very beautiful library which I have recently seen, the standing woodwork of the ash had been stained a shade of blue which suggested the sheen of the peacock, or that of favrile glass. The ceiling of this room was beamed and but little of color showed between the heavy timbers, a soft yellow tan color was used here. The loose cushions of the chairs in this room were covered with a green fabric, and blue green tile was about the fireplace which brought the green of the furniture covering and draperies (which were the same) into complete harmony with the blue green of the woodwork. On the library table the lamp had a shade of favrile glass which gave a completing touch to this most attractive room. All fixtures were in bronze as was the hardware. A two-toned hand woven rug in shades of moss green was used.

HEATING AND PLUMBING

It is in the plumbing and heating appliances of the house, as well as in bath-rooms, laundries and kitchens, that we wisely depart from the planning of the old Colonial residences; along these lines the marvelous advance of hygienic and sanitary ideas is important and must be taken advantage of. With tile floors and walls, in a bath-room fitted with the most approved and up-to-date plumbing, beautiful as well as sanitary effects may be obtained. In the service department of the house tiling is again exceptionally attractive and advantageous to use for wainscot and floors. If, however, for any reason a wainscot and floors of wood are preferred for the butler's and kitchen pantries, these may be finished in the natural color with a tough and durable varnish which is unaffected by heat and moisture. If yellow pine or maple is used for this woodwork, a clean, clear effect in color is obtained as both of these show shades of yellow. The walls of the service department may be painted in oil as this finish is readily cleansed and is practical. In planning the kitchen the windows should be set high, allowing tables, shelves and sinks to be placed below them.

HEATING APPLIANCES

While there is no single effect in a room more thoroughly decorative than an open fireplace, in these latter days there are but few houses to be found which depend upon them for heating the house. The radiator has become a fixed factor in the home, and while these may be most unattractive features, they seem an absolute essential to the comfort of living. One of the largest manufacturers of such heating appliances has made a special study of meeting the suggestions of the architect as to the best way to disguise these unattractive objects. The coils of pipe are so arranged that they may be adjusted under a seat, in a corner cabinet, or set in some specially designed or built in piece of furniture. This is a matter that the architect can take in hand, and working with the manufacturers, entirely do away with the objectionable feature, insuring only the delightful warmth and comfort that steam or hot-water provide.

CORRESPONDENCE

EXTERIOR COLOR FOR HOUSES

I note in your Correspondence Department that you give much advice as to the interior color scheme for the house. Having availed myself of your services in this line in the past, I wish to express my complete satisfaction with the results and ask a further favor. I realize that sufficient consideration has not been given to the outside color of my house as it is not attractive. I have used a combination of red sandstone with brown clapboarding,
(Continued on page 7, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

VARIEGATED LEAVED SHRUBS AND YELLOW-FLOWERED BEDDING PLANTS

As a subscriber to HOUSE AND GARDEN I take the liberty of asking a few questions to be answered through the columns of HOUSE AND GARDEN.

What are the best four or five variegated leaved shrubs? Please name them in their order of merit.

What are the best dozen or so of yellow and orange flowered bedding plants (annual or perennial) that will keep up a succession of bloom from frost to frost? I want to plant my formal garden all in yellow and orange trees, said garden is about 75 x 75 feet. What should be the width and height of a pergola that is to be 100 feet long?

Tell me how to make a thoroughly good gravel walk.

What are the best dozen or fifteen small trees, suitable for my grounds which are 135 x 380 feet. Trees that are hardy in Nebraska, and that flower or have bright autumnal tints. Will tufted pansies do as well in America as in Europe?

Am I privileged to ask these questions through the columns of your paper?

A. C. Z., Lincoln, Neb.

Variegated leaved shrubs that would be hardy with you, are somewhat limited in species, and their order of merit depends upon individual taste. One variety that we might place second or third in the rank, might find your soil and conditions so favorable to its wants, that in its thriftiness it may outclass all others. The following should do well with you—*Cornus sanguinea* var. *elephantissima* variegata, leaves margined with white; *Cornus Spæthii*, leaves margined with pale yellow; *Cornus Siberica*, var. *foliis alba marginatis*; (silver margin-leaved Siberian dogwood); *Diervilla* var. *Sieboldi alba marginata*.

I do not know of any yellow flowered plant that will bloom from "frost to frost." You are more apt to obtain the nearest approach to a continuous bloom by using mainly annuals or perennials treated as annuals. The following might be used: *Antirrhinum majus*, dwarf, "Golden Queen," eight inches, July to frost; *Calendula* (marigolds), one foot, June to November; California poppy, one foot, June to November; Iceland poppy, one foot, April to October; *Chrysanthemum multicaule*, four inches, July to frost; *Gaillardia picta*, "Golden Gem," two feet, June to frost; *Gomphrena*, orange variety, one and a half feet, July to October; *Helichrysum*, selected yellows, two feet, July to October; nasturtiums, dwarf, selected yellows, one foot, July to October; *Salpiglossis*, selected yellows, two feet, July to October; *Rudbeckias*, selected yellows, two feet, July to October; *Sanvitalia procumbens*, fl. pl., 6 inches, July to October; *Thunbergia alata*, yellow black eye; *Thunbergia aurantiaca*, orange black eye. The latter two are climbers, but if allowed to trail on the ground make a dense carpet above which they exhibit their dainty flowers. If started in a greenhouse in March, they will bloom from June to frost. Most all of the annuals listed above, should be started in the greenhouse or hotbed in order to have them in bloom early.

As to a list of small trees possessing autumnal tints, it might be well to state that some, like the sassafras and the liquidamber, that generally color beautifully in the fall, in most sections, fail to do so in other locations. Sometimes, in a nursery row of hard maples, one or more will color finely, but I know of an instance where one chosen in an Eastern nursery when in color in the fall, for its brilliancy and sent to me, has failed ever since to show any disposition to color.

The following list should prove hardy with you, and produce the effect you desire, either in flower effect or leaf coloring. *Acer Tataricum* var. *ginnala*, foliage colors in the fall; *Sassafras officinale*, foliage colors in the fall; *Chionanthus Virginica*, white flowers; *Syringa Japonica*, cream-white flowers; *Pyrus baccata*, white flowers; *Pyrus floribunda*, rose colored flowers; *Pyrus Toringo*, pink colored flowers; *Pyrus Scheideckeri*, deep red colored flowers; *Pyrus Neidweitskiana*, deep red colored flowers; *Pyrus Spectabilis*, deep red colored flowers; *Pyrus Parkmanni*, deep red colored flowers; *Pyrus Ioensis Bechtelli*, double rose-like flowers; *Cerasus Japonica rosea pendula*, rose colored flowers.

The English thorns might do well with you; if so, you would find some pleasing forms among them. In addition to the above there are some flowering shrubs which when grown to a standard make handsome small trees. The common snowball and *Prunus triloba* are examples. For hiding unsightly views and still occupying a comparatively narrow space, *Prunus padus*, the European bird cherry, is suitable. Its white flowers in June are pleasing, and the fruit is relished by the birds.

So many considerations enter into the correct proportions to give to a pergola, that your question is a difficult one to answer specifically.

Is the design to be a classic one, or one of Spanish feeling? Perhaps rustic? Is it to be located in the full blaze of sunshine, or is it to be built under spreading trees? Are both sides to be open, or is one side against a wall or building? All these things would in some measure affect the design as well as the proportions. Without more definite information would say to place the rows of columns about twelve feet apart, and about ten feet apart in the row, and not to exceed nine feet in the clear to soffit of beam which carries the cross timbers.

To make a gravel walk where the natural soil is not of a decided sandy nature, the space used should be excavated to a depth of five to eight inches and be filled in with coarse cinders, broken stone or bricks, or very coarse gravel. Roll it well or tamp it. This is to insure perfect drainage in wet weather. If broken brick is used, the pieces must be small or they are apt to be heaved up by the frost. Have a slight crown in the center; on top of this put about two inches of gravel, rolling it frequently, endeavoring to compact and solidify it as much as possible. Much depends upon the nature of the gravel. Some packs readily, while others roll under the feet. Sometimes an inch of gravel for the first year works better. Continuous travel finally makes a good walk. Paved gutters must be used where there is any stretch with a steep gradient.

(Continued on page 10, Advertising Section.)

SUGGESTIONS FOR THE MONTH

(Continued from page 123.)

THE GARDEN

To Editor HOUSE AND GARDEN: In your Suggestions for the Month (July) you advise the plowing (under) of the strawberry bed and claim that it will then be ready for new planting in the fall. It seems to me that Kellogg's method of mowing the bed, letting the trash dry for about three days and then, during a brisk wind, burning it right on the bed is a better plan for a bed not more than two or three years old.

A. D. C., Humboldt, Iowa.

Answer: There is no disposition to discount the Kellogg method as referred to by our correspondent. On the contrary, it is commended where its use is practicable. It is only an adaptation to the cultivated berry-bed of the methods practiced in sections of the South where the strawberry grows wild, in abundance, in the old "sage-fields." In those sections it has, from the time the memory of man runneth not to the contrary, been the custom to burn over the fields in the early fall.

The suggestions in the July issue obviously referred to strawberry beds in city or suburban gardens where police regulations, or surrounding conditions, would not permit the plan of "burning-over."—*Editor Suggestions for the Month.*

CORRESPONDENCE

(Continued from page 125.)

a green roof, and gray trim. The effect does not satisfy me. Could you make me some suggestions as to color in doing over this house?

R. F. D. of Kansas.

ANSWER: You do not state the shade of brown chosen for the body of your house; if a russet or golden brown is the color this would not harmonize with the red sandstone. Since the foundations are of this stone, I would suggest that a moss green color for the body of the house with ivory trim would be your best choice, the roof in a shade of reddish brown which will harmonize perfectly with the red sandstone, being deeper in color, but as I have said, harmonious. I am glad to know that this Department has been of service to you in the interior of your house, and am pleased to supply suggestions for the exterior whenever requested.

DECORATING A COLLEGE ROOM

I wish to decorate and furnish a college room in—Hall at Cambridge for my son's occupancy in the coming year, would you make me some suggestions. I send you a rough draft showing the size of room, position of windows, etc. It is on a southwestern corner. The windows you will observe are large and the room 16 x 19. There is a small bedroom opening off which has cherry woodwork finished in the natural, this I will leave as it is. Kindly advise me as to wall covering for this room also. The furniture I will use here is mahogany, but as the room is small I will not require much decoration. The larger room has oak woodwork which is now an objectionable golden oak with a high gloss; I have obtained permission to change this and will do so under

(Continued on page 8.)



Fall Housecleaning

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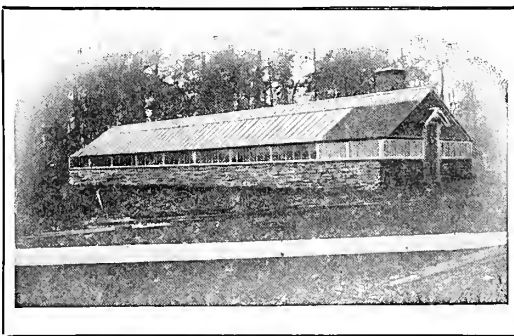
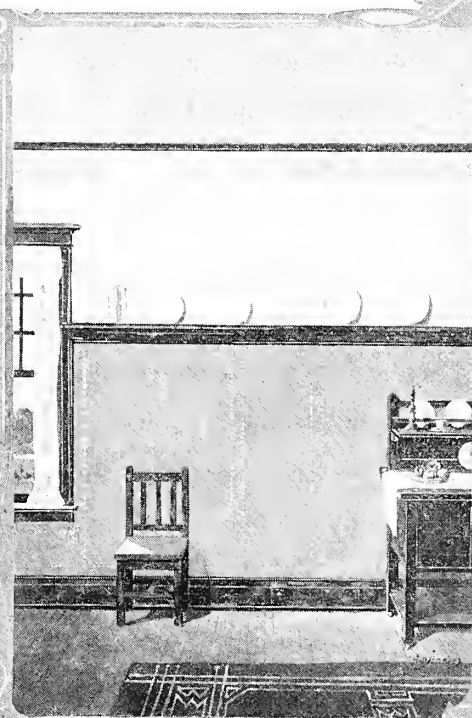
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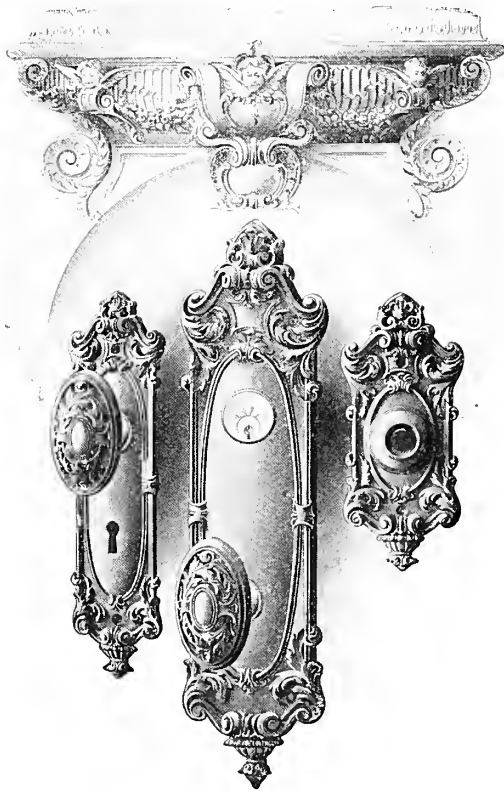
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your advice. I would like suggestions for wall treatment, draperies and furniture.

College Room.

Answer: Your letter with the diagram so clearly explains the situation that I hope I can be of practical assistance to you. To begin with the large room I would suggest that you cleanse the oak of its present finish; use a varnish remover to do this successfully. Do not have the wood filled but restrain, using a dark brown that is almost black, finishing in a dull finish. Cover the wall to the height of seven feet (I note that the ceilings are ten) with dark green grass cloth, a sample of which I send you. This you will find to harmonize well with the red color of the woodwork. For the upper wall from grass-cloth to ceiling line use a paper showing large conventionalized magnolia blossoms in crimson, with heavy stalks and leaves of green against an ivory ground. This will bring in the Harvard color which I presume will be acceptable. The ceiling should be the same shade of ivory as the background of this paper. The joining at the ceiling line to be covered with a three inch mold of white, treated as the ceiling. The joining of the paper and grass-cloth to be covered with a railing heavier and wider than the picture rail, of the same oak as the standing woodwork, and treated in the same way.

This will give an excellent place for steins, photographs and pieces of copper and glass, and such decorations as may be appropriate. The furniture of this room should be on Craftsmanlike lines, heavy and plain, and finished in the same way as the woodwork. I will supply you with the address of a firm from whom you can obtain the unfinished furniture, and have it finished to match the woodwork. One or two East India wicker chairs with loose cushions should be used in this room, and a built in window seat in the square alcove. The window should be large enough to supply a comfortable lounging place. The comfortable mattress which is used on this should be upholstered with dull green upholsterer's velvet; this is a cotton velvet which withstands the hardest service and really improves with age, as in changing color it simply shows a softer tone. The pillows on this should be covered with the crimson to match the blossoms of the paper. The rug may be of crimson and green, or of the two tones of either color. A green curtain should hang in the doorway leading to the smaller apartment. As it will be difficult to reconcile the cherry woodwork with the crimson in this room, I would suggest a plain wall covering of fibre paper in a shade of neutral yellow brown which harmonizes well with the natural cherry of the woodwork. This to be finished with a narrow frieze showing a conventionalized landscape design. Curtains of a tone between the color of mahogany woodwork and the cherry will harmonize with the wall covering.

TREATING THE INTERIOR OF A CAMP

Would you advise staining the woodwork of a camp in the Adirondacks which is left in rather a rough state, showing the tool marks, or would you leave it in the natural color? This seems very white and crude now. The wood is birch. I presume it will darken with time and yet I feel it impossible to make a livable room with the bald look that this gives. Could I stain without using

(Continued on page 10.)

Is it *pure* air that heats your home?

Keeping your rooms warm in winter does not necessarily mean that you are heating your house hygienically.

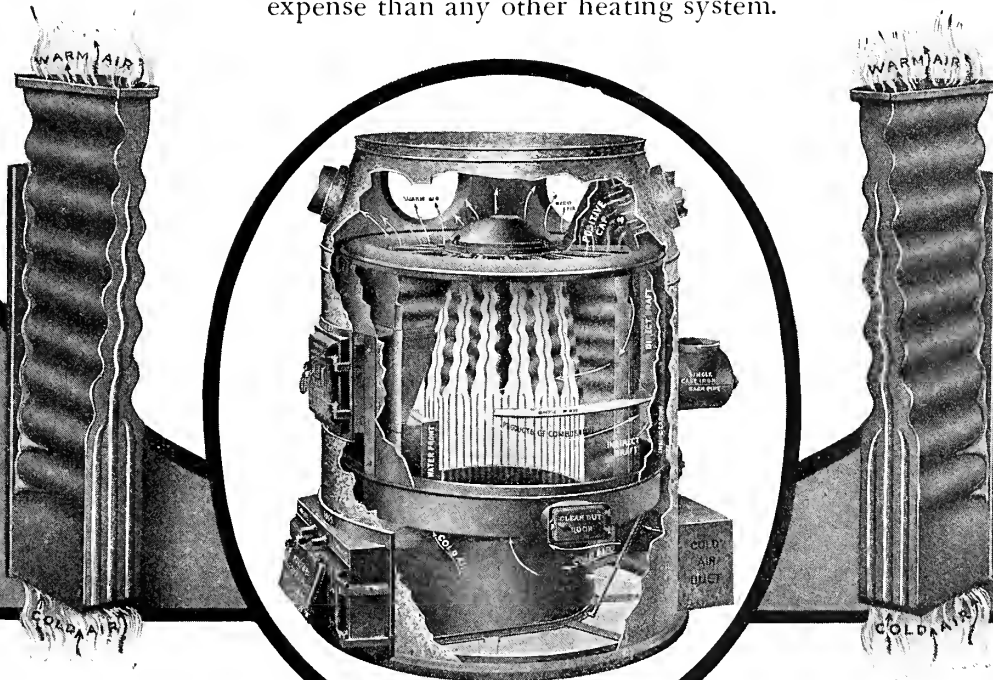
What kind of air is the important question. Is it fresh and pure and constantly changing like summer atmosphere?

Or is it dead and vitiated—the same air heated over and over again.

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If not, we will be glad to send you complete literature on the subject including testimonial letters from hundreds of users, and can also supply you with estimate if you send us blue-prints of architect's plans or pencil sketch of building to be heated.

If you are interested in the subject of Healthful Heating do not fail to communicate with us at once.

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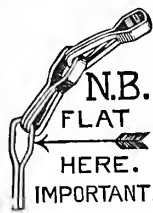
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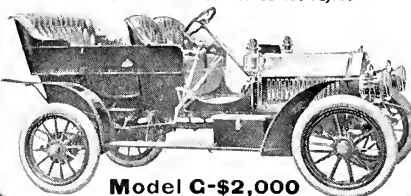
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any finish as I object strongly to the varnished look of woodwork. Adirondacks Camp.

Answer: I would advise a stain for the birch in your camp as it will take some time for this to darken perceptibly. If you will send me a stamped and self-addressed envelope I will be glad to give you the name of firms who will supply you with information in regard to their goods, any of these would give you satisfactory results. I would, however, advise you against using a stain without finish as you can obtain a perfectly dull varnish which is not perceptible when applied; it, however, holds the stain and acts as a preservative to the wood, and makes it much easier to keep in good condition as this finish can be wiped with a damp cloth without injury. Shades of forest and moss greens, soft browns, and grays are obtainable on birch, and give most satisfying results.

GARDEN CORRESPONDENCE

(Continued from page 126.)

PLANTS FOR BORDERING A WALK

The main walk in my vegetable garden is formed of gravel and is one hundred feet long and six wide. I want to grow something along its border that will produce effect most of the season, and at the same time give me some cut flowers. What can I use?

C. W. B.

You have a splendid opportunity for fulfilling your desires.

In August or September plant a line of Spanish iris—three inches apart in the row—on both sides of the walk and six inches from the edge. Ten inches back of this planting put a row of the English iris, same distance apart in the row. In the fall, or early in the spring, sow a row of poppies between the iris. Back of the English iris, but only a couple of inches from them, sow a row of the dwarf Tom Thumb nasturtiums, and back of them—say six inches—plant a row of gladioli. Then in front of the Spanish iris, half way between them and the walk, sow a broad row of portulacca which will not start until warm weather sets in. The result should be as follows: In June, the Spanish iris will be in bloom and will be followed soon after by the English. Both are splendid cut flowers and showy in the garden. After blooming their foliage dies down, and eventually disappears.

It is better not to disturb this foliage until it pulls away quite easily. In the meantime, the poppies will come up and bloom, and when they become ragged looking they should be pulled up. By this time the nasturtiums will be in bloom and will spread over the space left vacant by the iris, and the portulacca will enliven the scene with its brilliant colors, while standing back of all will be the gladioli. The latter will probably need staking. The Spanish iris generally shows itself late in the fall, and its onion-like tips remain green all winter, but the English iris remain dormant until spring. A loose litter of strawy manure should be thrown over them in winter. Inverted V shaped troughs made of eight or ten inch boards placed over the Spanish iris carry them through the winter splendidly.

By the above arrangement you will take up but two feet space, each side the walk, will have a continuous display from June until frost and six varieties of flowers for the house all summer.

A FIRE-RESISTING CEMENT

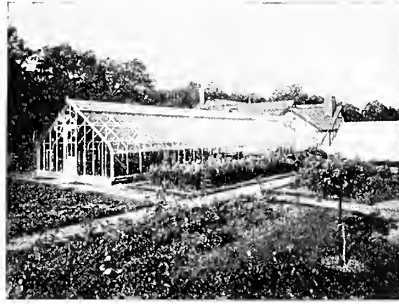
A new fire-resisting cement has lately been subjected to a careful test in Germany, and an official protocol has been issued concerning its behaviour, bearing the signatures of several architects, engineers and other experts. The trial was conducted in a wooden house built for the purpose, the walls and the roof of which, and an iron girder supporting the roof, were coated with an inch thick layer of asbestic. The structure was partly filled and surrounded outside with a mass of shavings and wood chips soaked in petroleum and the whole was set alight and allowed to burn for about three-quarters of an hour. The fierce conflagration was then extinguished by means of hose, when it was observed that the asbestic showed no sign of either cracking or peeling. When it was at length chipped off in various places, both the iron and wood of which the structure was composed were found perfectly intact.—*The American Contractor.*

FIFTEENTH NATIONAL IRRIGATION CONGRESS

AN advance copy of the Official Call of the Fifteenth National Irrigation Congress has been received by HOUSE AND GARDEN. It is issued from the Headquarters of the Congress at Sacramento, California, and announces that this important convention will be held in that city September 2-7 inclusive. The document recites the purposes of the Congress, invites the appointment of delegates by organized bodies of all kinds and announces special railway rates over all railway lines to California. An Interstate Irrigation and Forestry Exposition, the California State Fair and special harvest excursions over California are among the entertainment features promised those who attend.

The purposes of the Congress are declared to be "Save the forests, store the floods, reclaim the deserts, make homes on the land," and all who are interested in these objects or in any of them are invited to participate in the deliberations and thereby contribute to a wise direction of National policies and development of practical methods of conserving and developing the great natural resources of the country.

The Interstate Exposition of Irrigated Land Products and Forest Products will



Where Difficult Problems

of close association of greenhouse and dwelling are involved, the U-Bar construction with its curved eave line, freedom from heavy structural parts, and general line of grace, fully meets the owner's requirements. No greenhouse has equaled it for growing qualities or freedom from repairs.

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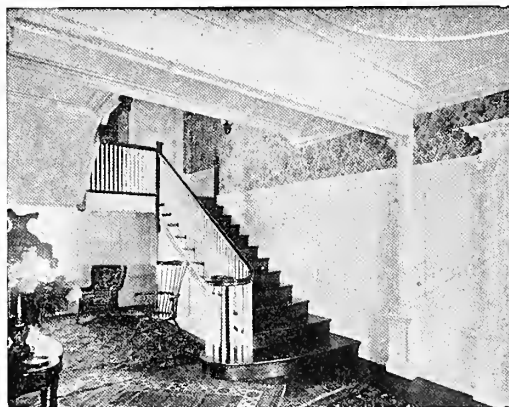
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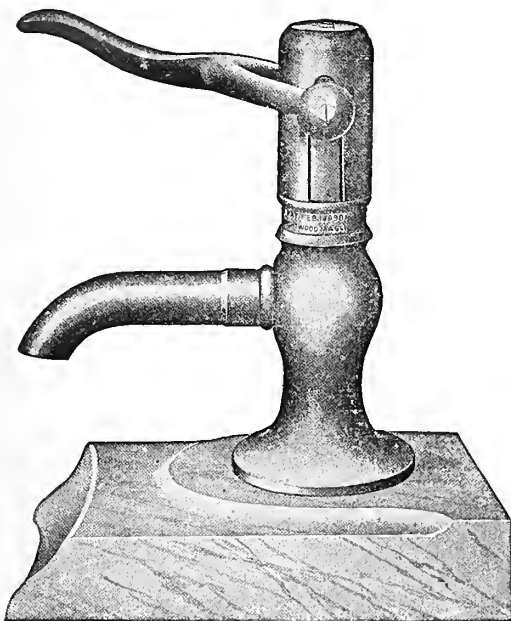
this is *always* true, as each specimen combines with rare beauty, a degree of mechanical excellence and utility that is unequalled.

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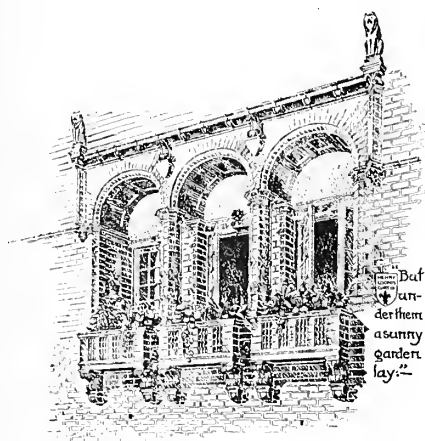
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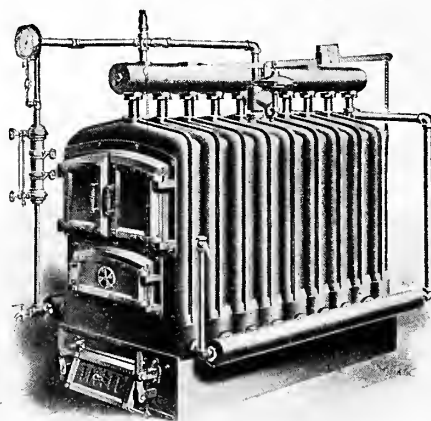


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If you will send a two-cent stamp to pay postage to the Mennen Chemical Co., Newark, N. J., they will send you, free, one set of Mennen's Bridge Whist Tallies, enough for six tables.

be held simultaneously with the Irrigation Congress. The largest and finest list of trophies and prizes ever offered, will stimulate competition. The California State Fair will follow the Congress with joint opening and closing ceremonies attended by a great Irrigation celebration, the day closing with a magnificent allegorical Irrigation parade and electrical illuminations.

Especial emphasis is laid upon the opportunity afforded by this Congress for the study of irrigation, irrigation practices and results, irrigated crops of every kind and irrigation opportunities. Sacramento is situated near the center of the Great Valley of California which extends lengthwise through the State a distance of nearly five hundred miles and comprises approximately nearly ten million acres of fertile land. Colossal plans for the construction of storage dams, and distributing canals for the irrigation of this great plain are now being made by engineers of the Reclamation Service and money has been apportioned from the Reclamation Fund for the construction of an initial unit of the great system contemplated.

Special excursions will enable delegates to see California. These will cover the Sacramento and San Joaquin Valleys, the mountains, the copper belt, the vintage districts, the redwoods, seacoast and mountain resorts, orange and lemon districts and irrigated districts. Special railway rates to California will prevail over all Trans-continental Lines.

THE OAK SUPPLY

IT is commonly supposed that there is almost any amount of oak timber in this country. Though it is seen that the demand for oak lumber is steadily increasing, especially in the interior-finish line, and for several forms of cabinet work, it is thought that there is enough for any consumptive requirement for many years to come.

That there is a good deal of oak left in this country is beyond question. The vigorous opening-up of Southern resources has enlarged the horizon of supply, but it is probable that there is prevalent an exaggerated estimate of the grand total, and too much confidence in the prolongation of the supply. It is as necessary to look backward in arriving at just conclusions as to look forward into new fields. We should not overlook

the fact that the magnificent oak forests north of the Ohio river, in the central part of the Northern oak States, have largely disappeared. The oak of Ohio, Indiana and Lower Michigan had been nearly exhausted before the country had reached its present development in population and the industries which are yearly consuming increased quantities of oak lumber. It can plainly be seen that within the past five years there has been a great increase of demand for oak despite the two years of depression which have intervened. This is more especially noticeable in the demand for such product as goes into house finishing, namely, plain and quarter-sawed red oak and quarter-sawed white oak. So large and urgent has been the call for red oak that the supply has been rapidly depleted, and what there is left has fallen into strong hands. Operators can now very nearly indicate the duration of the Wisconsin red oak supply, and the term limit is not many years in the future.

It is probable that within five years the amount of red oak remaining in Wisconsin will scarcely be enough to affect the market in any degree. In the meantime, the remnants of Indiana, Ohio, Michigan and Southern Illinois oak will have disappeared, except in small holdings on farms. The great bulk of supply will thereafter be south of the Ohio river.

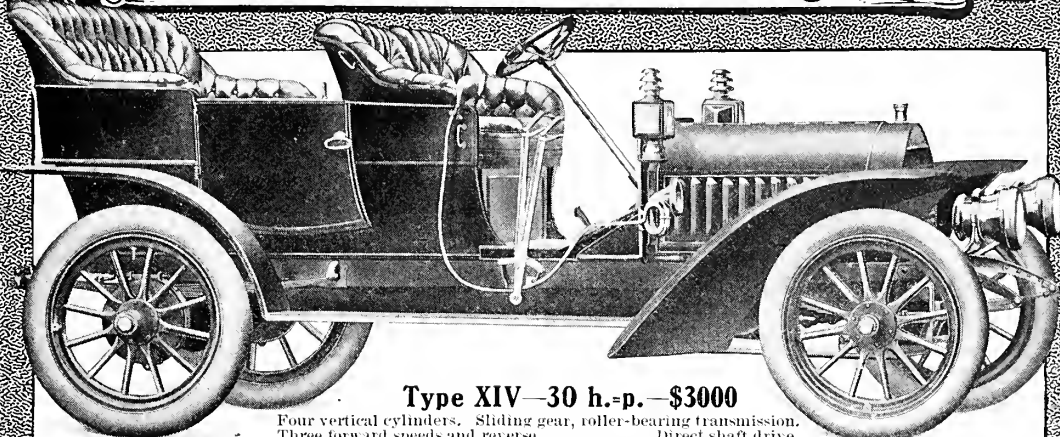
Southern resources for oak are mainly to be found in the States of West Virginia, Kentucky, Tennessee, Arkansas, Missouri, Northern Mississippi, and Northern Alabama. There is oak in all the Southern States, but the alluvial bottom lands of the rivers must furnish the great bulk of lumber to go on the market.

There are no statistics to show how much oak has been cut and marketed from the States north of the Ohio river. But we do know that there was never a better growth or more to the acre than abounded in Indiana, Ohio and Southern Michigan. These were the banner oak States. Kentucky and Tennessee have produced a large amount of oak, and are among the partly denuded States. The supply of those States, like that of West Virginia, will be verging toward exhaustion, while that of the States north of the Ohio river is being completely wiped out. Thereafter the main supply must come from the lower

(Continued on page 15.)

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Reliability



Type XIV—30 h.-p.—\$3000

Four vertical cylinders. Sliding gear, roller-bearing transmission.
Three forward speeds and reverse. Direct shaft drive.
112-inch wheel base. Three point unit suspension of power plant.

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That's the watchword of motorists to-day. They want speed, power, elegance and, above all, **RELIABILITY**. Thousands of private owners in America and abroad are demonstrating **Autocar Reliability** in daily driving. Every endurance contest and race in which The Autocar is entered serves to emphasize **RELIABILITY**. Witness:

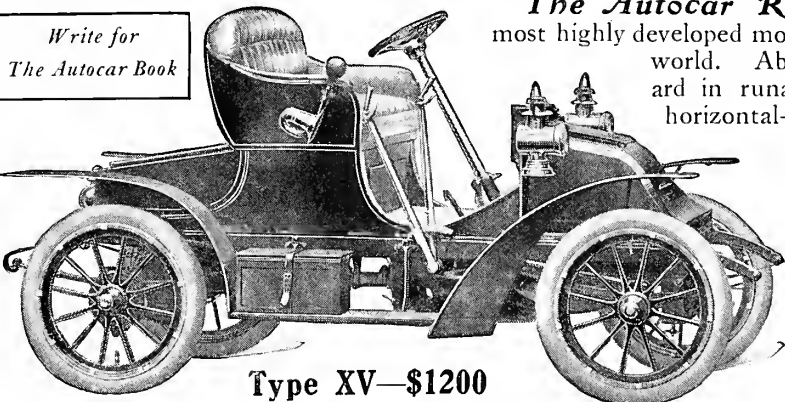
Twenty-four Hour Endurance Derby at Point Breeze Track, Philadelphia, May 24-25. Won by Autocar stock touring car, 30 horse-power—55 miles ahead of nearest competitor. Ten contestants.

Philadelphia-Harrisburg Endurance Run, January 1-2, over 220 miles of muddy roads. Won by Autocar stock runabout, 12 horse-power, 225 points ahead of nearest competitor.

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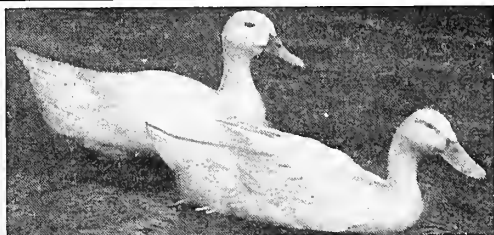
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EVERY FOOT IS STAMPED IN RED
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REFERENCE TABLE OF WOOD FINISHES

THE Unique Wood Tints manufactured exclusively by the Chicago Varnish Company are applicable to the least costly as well as expensive woods. These stains show the various natural shades as produced by time and weather, as well as such coloring as is appropriate for use in houses where the modern style of decoration prevails.

DEAD-LAC

To preserve the color and the wood it is necessary to protect them against dampness, dust and smoke. Most varnishes produce an effect of very high gloss to which many object. Where a dull finish is desired, the Chicago Varnish Company has offered *Dead-Lac*. For the past several years this varnish has met the requirements of the artistic architect and his client. *Dead-Lac* is a true lustreless varnish and has received the unqualified endorsement of the highest authorities. On a surface protected by this finish it is very hard to discover any treatment whatever, as it in no wise obscures the delicate lights and shades of the natural or stained wood. It is very durable and does not spot with water; in fact it may be wiped off with a damp cloth with perfect impunity.

SHIPOLEUM

Where a gloss finish is desired over the stained or natural wood, *Shipoleum* is recommended where paleness is not essential (in which case *Hyperion* or *Palest Crysolite* is advised). For the service department of the house where the wood is often left in the natural color, *Shipoleum* should *always* be used. Three coats over the natural wood will give the most satisfying results. This varnish is thoroughly tough and durable and is unaffected by heat and moisture, and although it is used in the highest grade of work, it is invaluable for hospitals, laundries, stables, etc. It is easy to apply and dries rapidly.

EGGSHEL-WHITE AND IVORY EGGSHEL-WHITE ENAMEL

Where an enamel finish is desired for the standing woodwork, this product supplies an eggshell gloss finish in the soft ivory tone seen on the woodwork of the really old Colonial houses, or, may be secured in the pure white. This enamel supplies an effect heretofore obtainable only by careful polishing at the hands of skilled workmen. With *Eggsel-White* this is obtained by simply spreading the material with a brush. It is therefore a most economical as well as a most exquisite finish. Chicago Varnish Company's *Flat Lead* should always be used for under coats excepting in bath tubs.

SUPREMIS AND FLORSATIN

These two floor finishes made by the Chicago Varnish Company are recognized as the most durable as well as the most beautiful on the market. *Supremis* is a gloss finish; *Florsatin* has the full beauty of wax.

Write for "Architectural Finishes" and booklet on the treatment of floors. These will supply you with full information in regard to the products of the Chicago Varnish Company.

If you are contemplating building or remodeling, write to Margaret Greenleaf, Consulting Decorator of the Chicago Varnish Company, 32 Vesey Street, New York. Send, if possible, a rough draft of your floor plans, stating exposures and dimensions of rooms; also character of wood to be employed for floors and standing woodwork. You will receive complete suggestions for wood finish, wall treatment, drapery materials, tiles and fixtures for use in your house. Send ten cents to cover postage for "Home Ideals," a booklet prepared by Margaret Greenleaf for Chicago Varnish Company.

The Chicago Varnish Company's address in New York is 32 Vesey Street; in Chicago, 31 Dearborn Avenue.

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If not, you owe it as a duty to yourself to insist on getting what you ask for when you try to buy an advertised article. You are attracted by the advertisement in this magazine; you read it and make up your mind that the goods advertised are what you want. You enter a store to make your purchase. Be true to your conviction and get what you ask for.

Avoid

Substitutes.

Mississippi and its tributaries. The world's demand for quarter-sawed oak is now being largely drawn from that part of the country.

There are some special considerations involved in the oak question. We must understand that the demand is not confined to this country. There is a growing requirement in Europe and in the British Provinces. The entire civilized world is to depend on the American supply, when, as a matter of fact, there is no more here than will be required for domestic consumption. If the finest oak area in the world, that in the States north of the Ohio river, has been denuded, while the growth of the country's population and its industries was in its incipient stage, what will be the effect on the remaining supply, now that the requirement is to be measured by present and future population and industrial development? It is only within recent years that oak has been consumed, on a large scale, for furniture and interior finish. Simultaneously with the growth and establishment of demand for oak, other important cabinet and finishing woods have shrunk in supply, some having nearly disappeared. We have seen the rise and fall of the walnut vogue. The fall came simply because the supply was so nearly exhausted that it could not longer furnish the material for a large manufacture in the lines of cabinet work and finish. Cherry followed, and introduced the taste for the lighter tints in interior furnishings. Birch is now considerably in request, because it can be finished in the lighter or darker red shades, as an accompaniment of mahogany and cherry. Maple is being employed for like results. But cherry, birch and maple will not last many years. They are now in such limited supply, and so difficult of procurement in adequate quantity for extensive cabinet lines, that they simply afford a diversion from the monotony of oak. The truth is, that oak is the only remaining wood which can be employed in a large way for furniture and hard-finishing purposes. Thus we can see that the demand for oak, though large and growing in recent years, is to be much greater and rapidly increasing from the present time onward. It, thence, follows that the supply in the South will be depleted much more rapidly than was that north of the Ohio river.

The Only Real Stains

If you have only seen the crude and tawdry colors of the thinned-paint imitations of

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you have no idea of the beautiful coloring effects of the true Stains. They are soft and deep, like velvet, but transparent, bringing out the beauty of the wood grain. Half as expensive as paint, twice as handsome, and the only Stains made of Creosote, "the best wood preservative known."

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REG. U. S. PAT. OFF.

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If your dealer offers you a substitute, say to him: "No, thank you, I want what I asked for. Good-bye."

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"A splendid magazine, worth five times its price for its tone of cheer and feast of good things."

Uncle Remus's Magazine

(Edited by Joel Chandler Harris)

FOR SEPTEMBER

MR. BILLY SANDERS, THE SAGE OF SHADY DALE: HIS VIEW OF THE NEGRO PROBLEM AND ITS REMEDY. Having known the negro for nigh onto sixty years, what Mr. Sanders says about the problem and its remedy is worthy of attention. It wouldn't be far from wrong to say his view is that of three-fourths of the Southern whites.

LITTLE CHILDREN ON THE SNAP-BEAN FARM, an editorial by Joel Chandler Harris. Perhaps no one knows better the heart of the child than does Mr. Harris; certainly none writes of children with more exquisite appreciation or with more sympathy.

IN THE WAKE OF LUCRETIA BORGIA. Louise Closser Hale, author of "A Motor-Car Divorce," writes, with whimsical humor, of an auto tour through the most picturesque part of Italy. Beautifully illustrated with drawings by Walter Hale.

HOW BRER RABBIT RAISED THE DUST. An Uncle Remus rhyme, which tells how all de creeturs went a-courtin', and how Brer Rabbit won the hand of Miss Meadows' gal. Illustrated by J. M. Condé.

FIVE MEN WHO HAVE MADE EPOCHS: III.—WEISMANN. M. A. Lane in discussing the life and works of the great zoologist, applies his doctrine to the two great menaces, the "yellow peril" and the "negro problem."

FICTION. "The Bishop, the Boogerman and the Right of Way," by Joel Chandler Harris. Part IV; "The King of Makawao's Jester," by John Fleming Wilson; "The Serpent in the Garden," by Norval Richardson; "The Kiss Denied," by Reina Melcher; "The Tribulations of a Rhyme-Factory" by Don Marquis. Illustrations by Charlotte Harding, James Preston, Alice Beach Winter and R. H. Palenske.

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E. L. BEARD

155 Milk Street

Boston, Mass.

The growth of oak production in the South promises to be one of the phenomenal experiences of American lumber history. This prospect should enhance the value of oak lands. Sagacious lumbermen are seeing that which is coming, and many are buying up oak areas. This movement is bound to increase.

There is this to be said in respect to oak-timbered lands: They are invariably areas good for agriculture after the timber is cut off. For this reason denudation will go on with relatively greater rapidity than on lands covered with the softer woods. It was this that cleared the forests north of the Ohio river, and it is the same influence which is rapidly denuding the maple lands of the Northern counties of Lower Michigan.

When the tide of emigration shall set strongly towards the alluvial areas of the lower Mississippi and tributaries, the hardwood forests will melt away before the onslaughts of the farmers.

For this reason those desiring large holdings of Southern oak and other hardwoods will need to secure them within a very few years. Having purchased the lands, they will have both the timber and the richest agricultural areas in the country, and thus doubly insure themselves a good prospect of profit.—*Northwestern Lumberman.*

INTEREST AROUSED IN THE IRRIGATION CONGRESS

THE greatest interest is being aroused in California and adjoining States in the various features of the coming National Irrigation Congress to be held in Sacramento in September. This session of the Congress will differ materially from preceding ones, not only in the scope of the work planned, but in the character and extent of auxiliary features. Sacramento is preparing to welcome the immense attendance which these attractions are sure to draw to the city and which is already foreshadowed by inquiries from everywhere concerning arrangements and accommodations.

Not only is the city ready to take care of all who come, but is planning to royally entertain her guests and visitors during the continuance of the Congress and incidental events.

WASHINGTON'S GIFT TO ALEXANDRIA

THE notice in the "Sun" of the large amount which had been realized by Boston upon £1,000 given by Franklin to that city in 1798 has led to a comparison of the work done there with the work done here by £1,000 left by Washington to support a free school in Alexandria. Franklin left £1,000 each to Philadelphia and Boston as a fund to assist young mechanics to enter business.

Washington in 1785 invested £1,000 Virginia currency to aid in the education of the sons of widows or other indigent persons in the town of Alexandria. Both funds have now been in operation for over a hundred years. According to the published statement, Franklin's fund has realized \$500,000 for the benefit of Boston. Washington's fund has led to other investments and the continuance of free schools in Alexandria for 113 years, and as the result of it about 10,000 children have been educated up to 1871, and since that time at least 1,000 children per annum, increased at this date to about 1,800 children per annum, have had free tuition. One fund was put at one kind of interest, the other at another kind of interest. It would be a problem to determine which has been more effective. — *Baltimore Sun.*

THE CURSED TOWER OF THE RHONE

THE Cursed Tower is an architectural curiosity. It is almost as far out from the perpendicular as is the tower at Pisa, and is far more impressive, because it stands upon an isolated crag which drops below it sheer to the river in a vast precipice. Anciently, before it went wrong and its curse came upon it, the tower was the keep of the Benedictine nunnery of Soyons. Most ungallantly, in the year 1569, the Huguenots captured the abbey by assault; and thereupon the abbess, Louise d'Amanze (poor frightened soul!), hurriedly embraced the Reformed religion, in dread lest, without this concession to the rather decided opinions of the conquerors, still worse might come. Several of her nuns followed her hastily heterodox example; but the mass of them stood stoutly by their faith, and ended by making off with it intact to Valence.—*Thomas A. Janvier, in the Century.*

Cottage Extension Table

(Suggestion)

Our Specialty is Cottage Furniture

(Simple in line and well built)



Style No.
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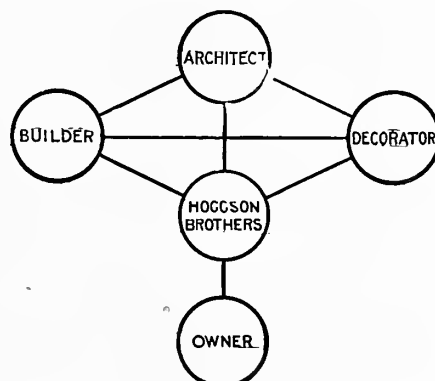
Adapted to Shore and Country Houses. Can be furnished unfinished or stained to match interior decorations.

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Visitors are invited to inspect specimen pieces displayed in our ware rooms.

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ANNOUNCEMENT FOR OCTOBER

TAPESTRIES—WHAT THEY ARE

ROMANTIC were the days when Arras flourished, and art and industry walked hand in hand. This is the period from which was drawn the inspiration of William Morris, who inspired so many. In those days, history and literature and religion were wonderfully pictured by the weaver of tapestries. A series of articles on tapestries from ancient Egyptian and Peruvian to Greek and Roman, from Coptic to Arras, from Arras to the Gobelins, begins in the October issue of *HOUSE AND GARDEN*. The author of the series is Mr. George Leland Hunter, whose erudition and expert knowledge of the subject do not prevent him from turning picturesque phrases that are easy to read and that linger in the memory.

THE SIMPLE SANITARY WALL

Mrs. Claudia Q. Murphy points out that we are learning better methods of doing things to-day than formerly, and that the new ways of securing the newest and best effects are really the best ways. She insists that sanitation in the house is not synonymous with ugly or inartistic things but, rather the contrary.

TWO PAINTED PANELS

Mr. Samuel Howe describes two panels painted on cypress wood which are rather remarkable, inasmuch as the grain of the wood itself is made to enter into the scheme of the picture and become a part of the drawing itself. Mr. Russell Hewlett is the designer and the painter. The eight or ten panels required to complete the decoration of the room for which they are intended tell a continuous story.

THE CURTAINING OF ORDINARY WINDOWS

The importance of making windows decorative features of a room cannot be overestimated. How to effectively lower a too high window; how to give an effect of width to a window which seems too narrow for the room; sash curtains and how to make and place them; curtaining the casement window, are a few of the points which will be taken up in an article by Miss Alice L. Smith which is illustrated by pen drawings, covering the various styles of windows most frequently found in ordinary houses.

LIGHTING THE HOUSE

Mr. Richard Morton follows the progress of the art of house lighting from the days of Socrates down to the present time; from the primitive wick suspended in the nut oil of a Grecian lamp to the really marvellous electric lighting effects of the present day. The proper placing of lights is considered, as well as how the best effects for special purposes are to be attained.

HOUSE FERNERIES

How to select a fernery for table decoration and then how to keep it in a healthy, growing, vigorous condition are things most housewives would like to know. Miss Jane Kift tells not only this, but how to prepare it, what kind of soil to use, and what plants are suitable. At this time when the decorations for the fall and winter are being prepared, the advice and hints given will be particularly useful.

A UNIQUE LONG ISLAND HOUSE

Surrounded by elm trees, in the most picturesque section of Flushing, L. I., there is, we are told, a small residence to which one is at once attracted because of a quaintness and originality which is lacking in the majority of houses. Simplicity has been the key-note of both exterior and interior and the carrying out of this dominant idea has resulted in an individuality that is as charming as it is unusual. Mr. John P. Benson is the architect, while Miss Sarah E. Rugles briefly describes his achievement with all the charm of one whose subject is familiar and to whom the theme is one of constant delight.

"HILL STEAD"

When Col. Albert A. Pope acquired the fifteen farms which now comprise his estate in Farmington, Conn., and proceeded to convert them into a homogeneous whole he could have only faintly dreamed that the ultimate success of his plans would be so complete, so satisfying, so artistic. "HILL STEAD" is not a "show-place" but the mind seems to rest upon the beauty, consistency and sobriety displayed, as on a well composed and harmonious picture. Messrs. McKim, Mead & White were the architects of the house in which the spirit of the early nineteenth century has been delightfully preserved. In its decorations and furnishings the house seems almost perfect. Mr. J. Eastman Chase has told of it in detail, and a careful study of the pictures illustrating the article will well repay each reader.

THE STABLE AND KENNEL—A NEW DEPARTMENT

In this Department the domestic animals commonly kept on a country place will be dealt with in a practical fashion. The department is to be conducted by Mr. John Gilmer Speed which is a sufficient guarantee that it will receive proper treatment. He will not only write on the various types of animals but will give counsel as to the purchase, keep, training and treatment of them. His expert knowledge will be at the disposal of all readers of *HOUSE AND GARDEN*.

SOME FURNITURE OF TO-DAY

The Editor says, that the opportunities offered to-day to secure artistic and substantial furniture were never before equaled. For instance, one firm makes only Colonial and Historical reproductions; another will supply in Mission shapes all the various pieces, unfinished, that they may be stained to correspond with the finish of the room. Another house prides itself on its hand-made furniture and while the simple designs are not always the inexpensive ones, they are frequently the most pleasing. Illustrations add interest to the expressed ideas.

A STUDY IN DECORATIVE WOOD WORK

The wonderfully delicate, graceful and classic designs found in the hand-carving of the eighteenth and early nineteenth centuries as preserved in the Colonial houses and buildings both North and South, tell of patient, honest labor and a love for the artistic and beautiful. In the study of this work, Mary H. Northend presents some illustrations of rare specimens of the kind and gives some new data about this old work.

**THE PRUDENTIAL CHANGES ITS
PLAN OF DOING BUSINESS**

THE Prudential Insurance Company of America has just announced an important change in its plan of doing business, and it is issuing a new life insurance policy, which the Company states is unexcelled in its attractive features. The Prudential will issue policies on a non-participating basis exclusively hereafter.

Former United States Senator John F. Dryden, President of The Prudential, in discussing the subject, said:

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"The Company has watched the trend of events, and after most thoughtful consideration, the directors of the Company decided that all Ordinary business written on and after August 1, 1907, be issued on the non-participating plan. This will give the best life insurance protection at the lowest cost consistent with safety.

"The new Ordinary non-participating policy of The Prudential eliminates all question as to dividends; nothing is estimated. The policy contract is one of absolute certainty and its payment is guaranteed by the great resources of the Company.

"The public is to-day looking for life insurance at lowest cost and for a policy in which the dividends are anticipated, and The Prudential is issuing a policy which meets this demand. The new policy has been put in such plain English that it can be understood by any one, and every rate, value and feature is absolutely guaranteed. The policy, furthermore, is sold at a reduced rate, which will make it popular.

"An entirely new feature, which we believe will commend itself, is that the loan value of the policy may be used automatically to keep the insurance in force should the policyholder be unable to meet the payment of premiums, the length of time, of course, depending upon the number of years during which

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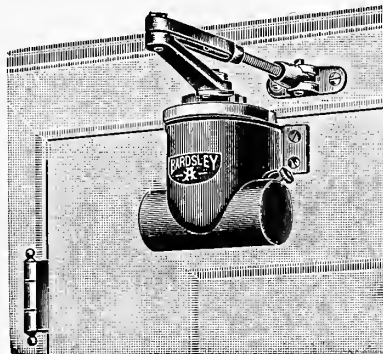
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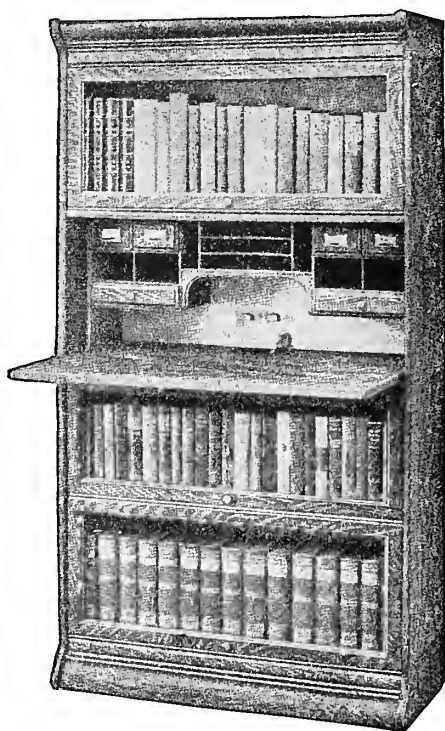
**New Departments in the
October Issue of
House & Garden**

The domestic animals commonly kept on a country place will be dealt with in a fashion so practical that readers, whether of long experience or new in such ownership, will alike be interested. Of these animals the horse is probably the most important and as the department is to be conducted by

Mr. John Gilmer Speed,

author of the standard book, "The Horse in America," it is unlikely that this section will not receive proper treatment. Mr. Speed was born on a Kentucky farm, where all kinds of farm animals were bred, and has himself been a breeder of horses, cattle, dogs, and chickens ever since attaining manhood. He will not only write on the various types of these animals but will give counsel as to the purchase, keep, training and general treatment of them. His expert knowledge will be at the disposal of all readers of **House & Garden**

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"The Company will be pleased to send a specimen of this new policy to persons who will write to the Home Office, Newark, N. J., stating age and the amount of money they would like to invest in life insurance each year.

"We look upon this new policy of The Prudential as one that will become popular because of its unusual and attractive features."

THE IMPERIAL PALACES OF JAPAN

THERE are thirty palaces belonging to the imperial family in various parts of Japan, but the present Emperor has never occupied more than three or four of them, and some of them he has never seen. There is a stock-farm at Nikko belonging to the mikado, and tour-



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ists are always amused at a large, oddly painted sign which advertises milk from his cows for sale. The Emperor seldom leaves the new palaces at Tokyo, which are more modern and comfortable than any of the others and were only completed in 1888. They consist of a labyrinth of one-story buildings, all connected by covered passages and surrounding beautiful courts. Their architecture is of the ancient Japanese style, with high roofs at sharp angles and heavy gray tiles, and the interior of most of them is finished in the native fashion, with partitions of sliding screens and floor matting which the inmates use for beds, chairs and tables, as it happens to be necessary. But several of the rooms have French furniture of ornate and expensive workmanship, much of it being rosewood, handsomely carved and inlaid. The apartments occupied by both the Emperor and Empress are furnished in that way. Both prefer to sleep in a modern bed and sit on a chair before a table, with knives and forks and china when they take their meals, but the Emperor is understood to wear the native dress, except on occasions of ceremony, and when the Empress retires to the privacy of her apartments she throws off her close-fitting waist and corsets and puts on the more comfortable kimono.—*The Churchman*.

THE SCULPTOR'S PROFITS

ONE of the most puzzling problems is to ascertain the ratio between artists' fees and the cost of works at different periods. An attempt of the kind has been made in Berlin, *apropos* of the memorial of the Emperor William I. For that work the Reichstag voted a sum of 4,000,000 marks, and the expenses, it is believed, will not exceed that sum. Professor Reinhold Begas has received one-fourth of the amount, but as he has not furnished a debit and credit account—nor should he be expected to prepare one for the public gratification—it cannot be ascertained whether he has gained or lost by his great work. But it may be well doubted whether his commission was as profitable as Rauch's when he executed the fine memorial of Frederick the Great, which is so prominent an object in the Unter den Linden. The payment was arranged differently. During the twelve years he was engaged on the work he

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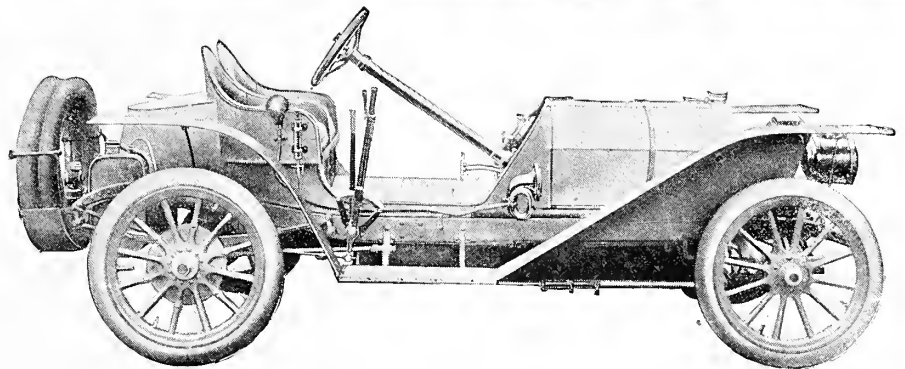
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received 3,000 thalers annually, and he was therefore able to devote himself to his task without anxiety. On the completion of the memorial he received 20,000 thalers, so that in all he obtained 168,000 marks, which was a fourth of the total cost. But the money, amounting to over £8,000, was mainly for his own services, while Professor Begas has had heavy disbursements. Schlüter, the sculptor, was paid 2,000 thalers for his design for the memorial of Frederick I, or the "Reiterbild des Grossen Kurfürsten," which is so prominent an object on the Lange Brücke, near the Schloss, in Berlin. About the same time he was entrusted with the superintendence of the enclosure of the royal palace. He received from 800 to 1,000 thalers yearly, but whether that was for sculpture alone is uncertain. It is calculated that he was rewarded with 11,000 thalers, or 33,000 marks, which would be about one-eighth of the cost of the most excellent example of German sculpture in the beginning of the eighteenth century.—*The Architect*.

AN INVENTOR'S QUICK WORK

THE invention of the Hotchkiss magazine rifle, now the standard rifle of the United States Navy, occurred under circumstances known until now to only a few of the Hotchkiss Company. The gun was invented by the late B. B. Hotchkiss in 1877. In that year Mr. Hotchkiss was *en route* from Vienna to Bucharest. He was accompanied by his wife. While on the train he fell into conversation with a Roumanian officer who had very pronounced views in favor of a magazine rifle. At that time, it should be remembered, there was no such thing as a magazine rifle in reality, at least not a military piece. Military men simply had ideas, and prophesied as to the future. The Roumanian officer argued the necessity for a magazine gun in a most forcible manner, and only discontinued his remarks when the train stopped at a station for dinner. Instead of rising, Mr. Hotchkiss complained of having no appetite, and requested of the Roumanian that he do him the honor of escorting Mrs. Hotchkiss to dinner. No sooner had the Roumanian left the car than Mr. Hotchkiss seized a newspaper lying on the seat, and in less than thirty minutes drew in detail the design of the present

Hotchkiss magazine rifle. The paper, a copy of the *Paris Figaro*, is now in the office of the Hotchkiss Company in Paris, and on its margin are the complete detail drawings. Under the drawing is written: "This is a magazine rifle. Make it at once. B. B. H." Mr. Hotchkiss mailed the newspaper to the Paris works from the same station, as the wrapper still shows, and before the Roumanian and his wife had finished eating joined them at the table. In three months the rifle was put to test and won against all rivals. In designing the piece the details on the margin of the *Figaro* were rigidly adhered to.—*Artisan*.

QUEER STORY ABOUT A CHURCH

IN connection with the Church of St. Raphael, where the recent marriage between Hélène de France and the Duke of Aosta took place, there is a story not generally known. It was built with the moneys of a converted Jew named Raphael. Just after the building was completed, Raphael had a dream that he would die within a week after the consecration of the place of worship. As a matter of course, he endeavored to delay the consecration by fair and unfair means, until a priest, with the help of a licensed victualler from the neighborhood, who procured a bottle of absolutely pure wine, consecrated the edifice. Then he told Raphael, who took to his bed and died three days afterward.—*Saturday Review*.

IRRIGATION CONGRESS TROPHIES

THE list of costly and beautiful trophies hung up for competitive exhibits of irrigated land products and forestry at the coming National Irrigation Congress at Sacramento, is growing. It contains at present a larger number of unique and intrinsically valuable prizes than have been offered in any contest of a similar character ever held in the West. Each trophy is the gift of an individual or association interested in the progress and prosperity of the country. Each is a work of art exquisitely wrought from designs especially made for this occasion. The beauty of the prizes to be awarded, and the local pride of competitors in the contests, are stimulating the liveliest interest in this feature of the September meeting.

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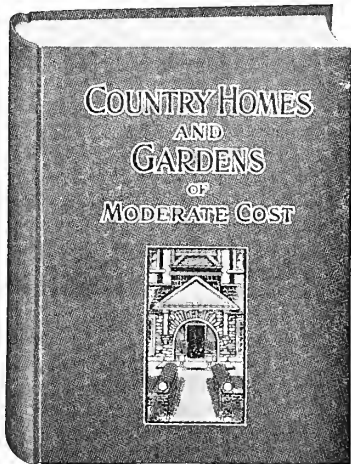
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AN INDIAN POMPEII

NOTHING sadder or more beautiful exists in India than the deserted city of Fathpur Sikri. There it stands, some twenty-three miles from Agra, much as it stood three hundred years ago when Akbar decreed the stately pleasure-house. It was built to commemorate the blessing of the holy Salim Chishti, the hermit who dwelt among the wild beasts in his cave at Sikri, and who had foretold that Akbar's son, born on that spot, should live to succeed him on his splendid throne. The saint did not foresee that the infant would grow up into that unmitigated debauchee Jehangir, whose orgies amazed Sir Thomas Roe and whose potent liquor caused that virtuous ambassador to sneeze incontinently, to the delight of the whole court. But the heroic toper did not defile his father's palace city, which must have been deserted soon after its founder's death; for when William Finch visited it in 1610 he found it "ruinate, lying like a waste district, and very dangerous to pass through at night." Ruinate it has remained ever since, desolate and abandoned. No later ruler of India has ever dared to live in Akbar's Versailles, just as no ruler of India has ever climbed to the heights of Akbar's genius. In the empty palaces, the wonderful mosque, the sacred tomb, the baths, the lake, at every turn we recognize some memory of the greatest of Indian Emperors. We may even enter his bedroom—the *Khwabgah*, or "Abode of Dreams"—and see the very screens of beautiful stone tracery, the very Persian couplets, the identical decoration in gold and ultramarine, upon which Akbar feasted his eyes during the long sultry afternoons of the Indian plains. We may walk into the houses of Faizi and Abu-l-Fazl, the laureate and the premier of his empire, who sang his glory and chronicled his reign. We may see that strange building, the Diwan-i-Khas, with its central pillar-throne and odd galleries, which some have sought to identify with the famous hall where metaphysical debates took place every Friday night under the Emperor's personal presidency, and philosopher and theologian, orthodox and sceptic, did furious battle for their creeds or doubts till they ended, long after the "small hour," by bandying "pervert" and "atheist," to the disgust of an unwilling witness—the

austere Badaoni. The associations of Fathpur Sikri, "City of Victory," are not its only claims to our interest and respect. Its beauty in desolation excited the poetic imagination of Heber and stirred the critical enthusiasm of Fergusson, who says of the "Turkish Sultana's house," which still overlooks the Pachisi Court, where Akbar is fabled to have played his games of living chess, that it is "impossible to conceive anything so picturesque in outline" or any building so richly and wonderfully carved without the least exaggeration or bad taste. Equally exquisite is the celebrated shrine of Saint Salim Chishti, built in 1580, with its pure white marble cenotaph, its red sandstone dome, and its veranda enclosed by delicately pierced *fali* screens of fair marble, like fine lace set in samite. And for grandeur what can compare to the stately "High Gate," Buland Darwaza, of the mosque which crowns the rocky plateau, and which the historian of architecture cites as "noble beyond any portal in India, perhaps in the whole world?" — *St. James Gazette*.

BONFIELD AND JOSEPH BONAPARTE

OF George R. Bonfield, the artist, of Philadelphia, the "Ledger" of that city tells this story: "Early in life he was a marble carver, and his employer sent him to Bordentown, N. J., to decorate some marble work at the residence of Joseph Bonaparte, the exiled King of Spain. One day, while passing through one of the halls, he saw a marine scene, painted by one of the French masters. In a twinkling young Bonfield had his sketch-book, which was always his companion, in his hand, and commenced to draw the scene. While so occupied he heard footsteps approaching, and, not wanting to be caught, as he considered, taking his employer's time, he tried to put the book in his pocket without being noticed, but was too late.

"It was Bonaparte who saw his attempt to conceal the book, and asked young Bonfield to show him what he was doing. The young man complied with the request, and the ex-king of Spain so much admired, the work that he not only gave him permission to roam wherever he pleased through his art galleries, but introduced him to his daughter, who was also an admirer of art."

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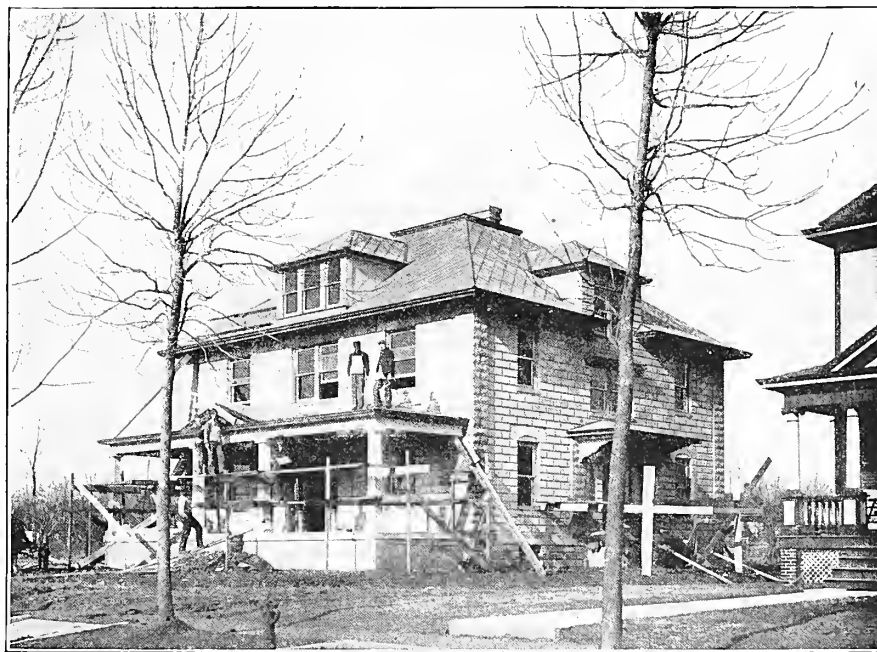
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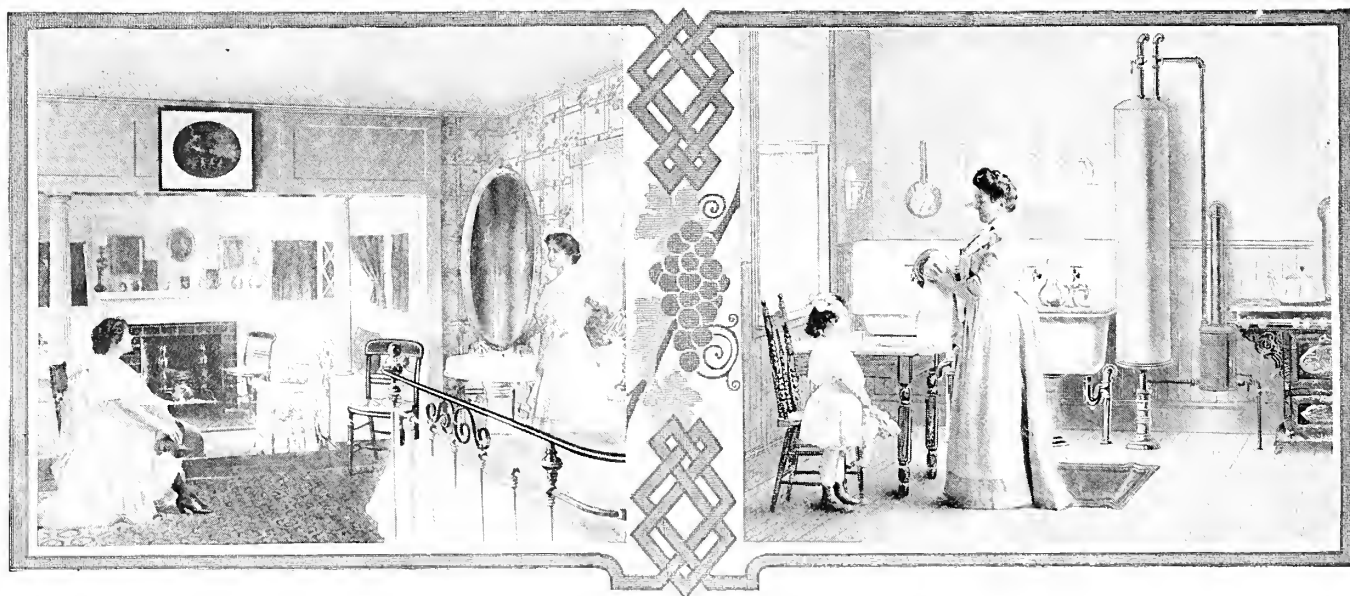
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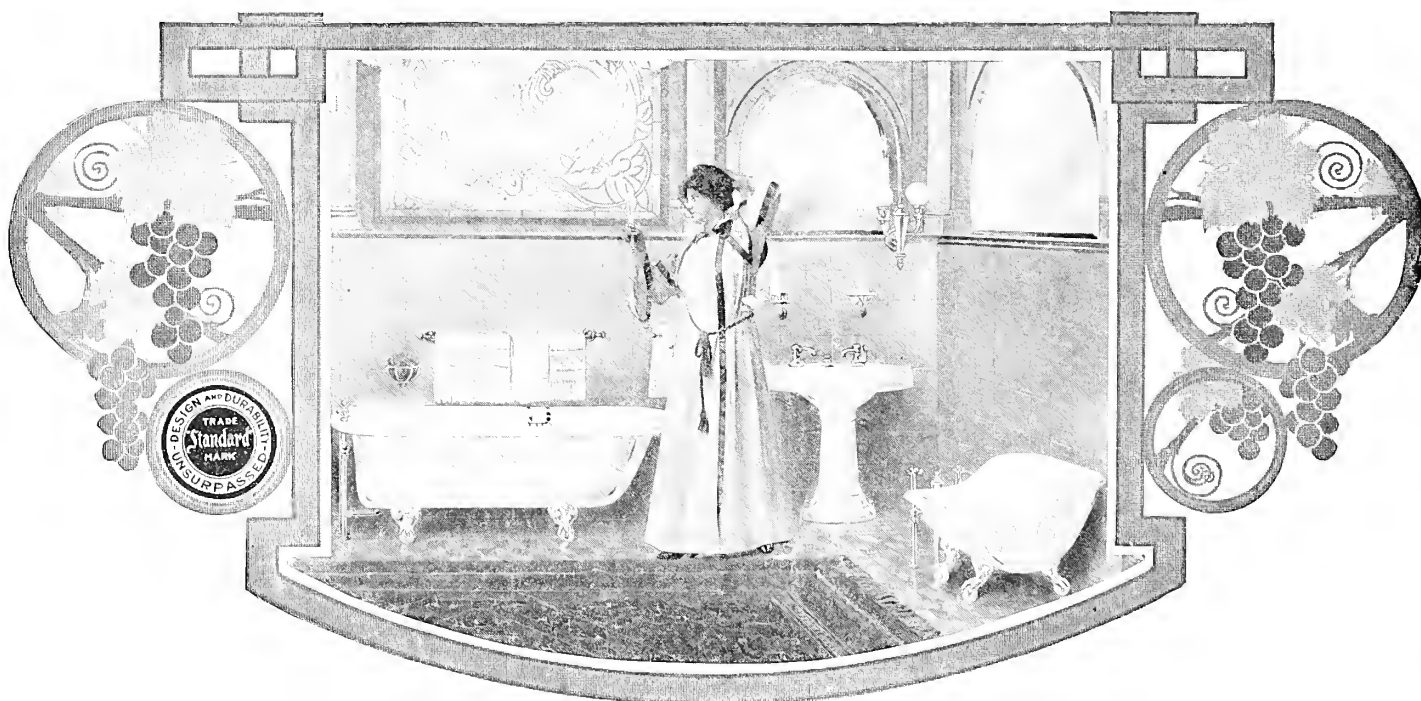
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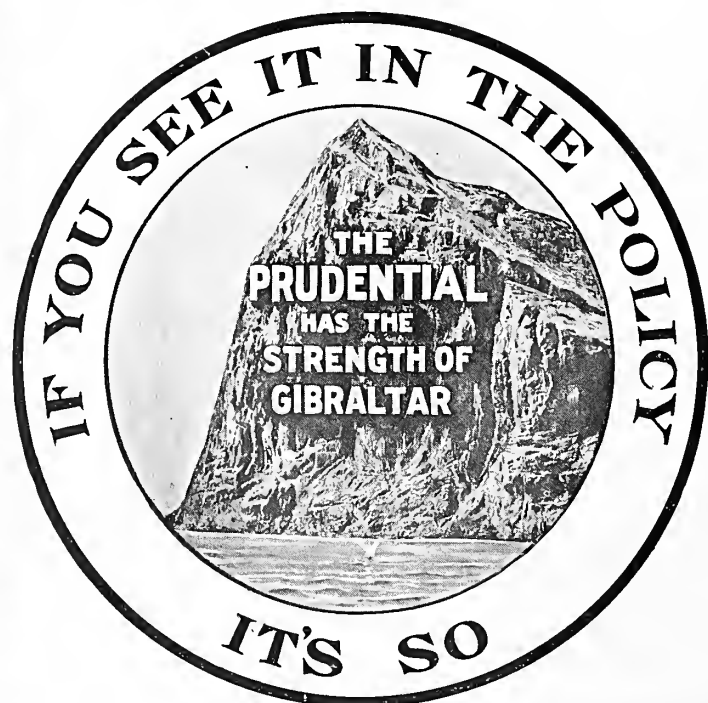
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PROTECT THE BIRDS

IT has been extremely gratifying to me to see the interesting articles on birds in these columns. For many years I have been a farmer and naturalist combined, have studied the birds closely throughout the year and feel qualified to state that birds are the agriculturist's best and truest friends. The more intimately acquainted I become with birds, the deeper I look into their habits, the more convinced I become of the benefits resulting from their presence.

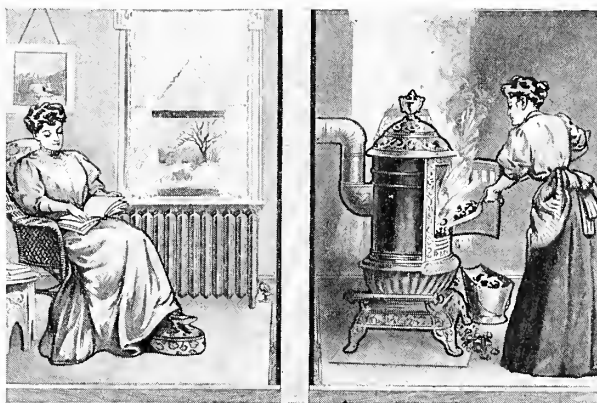
Birds are absolutely necessary to the welfare of the farms. The larger the number of birds, the better the results in keeping the insect foe under control. It is sad and alarming, but nevertheless a true fact, that a majority of farmers believe birds destructive, rather than beneficial.

The following is part of a letter from South Carolina published in Bird-Lore: "About February 21st the first robins made their appearance in this vicinity, and almost immediately a wholesale slaughter began. Boys just large enough to hold a gun (many with sling shots), men and even women all joined in the sport! They seem to vie with each other to see who can kill the most."

It is a wonder there are any robins left to continue their journey northward. What a wonderful thing it will be when the robins are appreciated as they should be. Each morning as I awaken and lie listening to the sweet warble of the robins floating through the open window on the fragrant, scented breeze of the glad springtime, I wonder how anyone can begrudge them a few cherries or have the heart to speak ill of such gentle singers. The song so pure that it stirs one to the very soul, surely this alone should well repay for the cherries birds eat. But we must take into consideration the value of these birds in devouring insects. My study of the robin has been delightful, I have proved to my complete satisfaction that they are diligent workers to have on the farm and it will well repay all tillers of the soil to set out mulberry trees and also plant a few rows of peas in the garden to entice the birds around. This will in a measure save the cultivated fruit, as the birds show a preference for mulberries and the trees are ornamental to any yard. — Roy Latham in *New England Homestead*.

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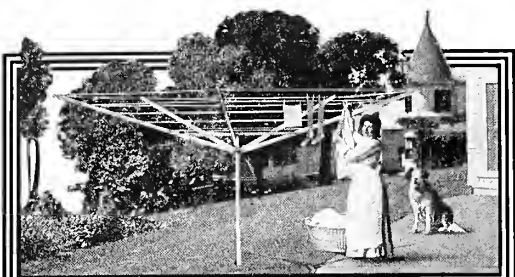
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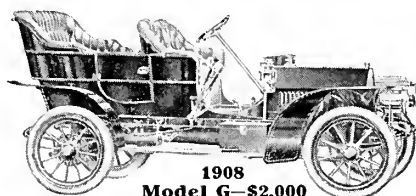
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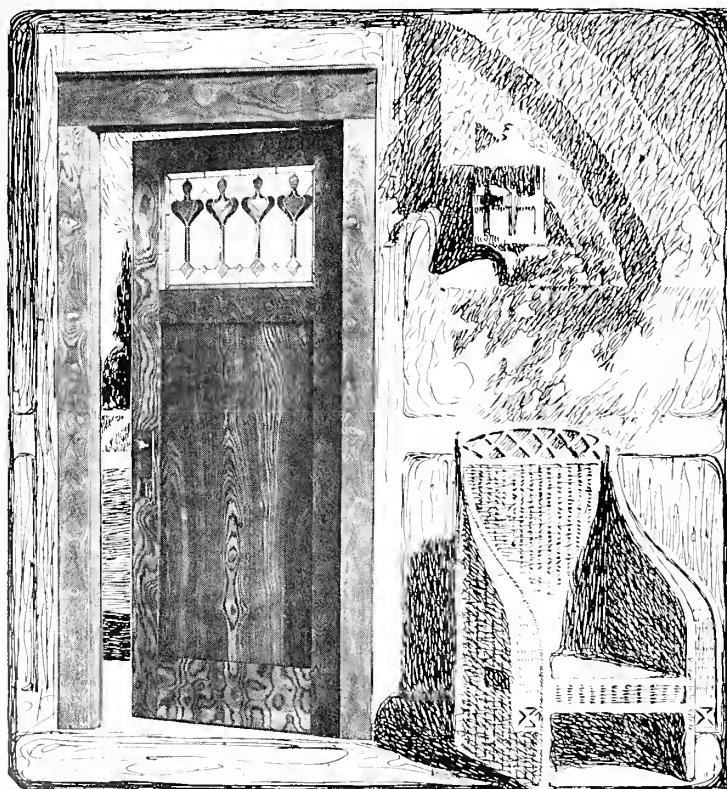
OPEN AIR MUSEUMS

AN open air museum is planned for Bremen, of the type already in many Scandinavian towns, writes H. W. S. in the "Burlington Magazine." An epitome of the local culture and art from the earliest days down to the present is to be offered in a park dotted with old pleasant houses. Why isn't this a good idea for America? We have open air gymnasiums in several cities. Why not open air museums? Why not for instance let the Van Cortlandt Mansion in Van Cortlandt Park, New York City, be a center around which shall be grouped the various styles of residence that have been built in the city from Dutch times on? Given a well-known center for local antiquities to be brought to, and the rapidity of collection will be surprising. And it should be remembered that the first duty of a local museum is to identify and classify and preserve local antiquities.

A QUESTION OF RESPONSIBILITY

A PERSIAN carpet containing five million stitches, and described by the keeper of the Indian Section of the South Kensington Museum as the most beautiful of the many thousands of carpets which he had seen during his Eastern travels, has been the subject-matter of an action in the Queen's Bench Division. Mrs. Brunton, the plaintiff, paid £1,000 for it, and gave it to be cleaned by the defendants, Messrs. Maple, the well-known firm in Tottenham Court Road.

According to her evidence, she told a member of the firm of the great value of the article, but of this circumstance, he deposed, he had no recollection, otherwise the defendants' counsel said they would have taken care to insure it. Ultimately, the carpet was entrusted, through them, to a man who lived in two rooms with his wife and four children. He cleaned it at home with benzoline, and hung it up to dry. It gave off fumes, and, on one of the children striking a match to light the fire, an explosion took place, which irretrievably damaged the carpet, and a far more disastrous result of which was that two of the cleaner's children were burned to death. The plaintiff claimed damages from Messrs. Maple on the ground of negligence. In summing up, Mr. Jus-

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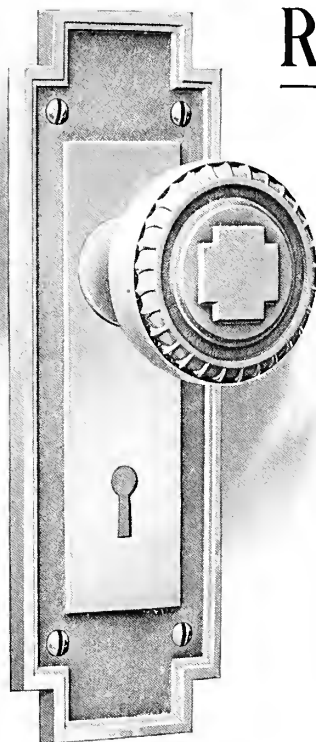
tice Grantham referred to the discrepancy between Mrs. Brunton's and Mr. Maple's evidence in regard to her statement that she had informed him of the value of the carpet, remarking that its owner was more likely to remember the details of an interview than a person who was engaged in a variety of business transactions. It seemed to the Judge a very dangerous thing to have employed such an inflammable substance as benzoline in the place where it had been used, especially as it was shown that the cleaner had at a prior date a workshop for the purpose of cleaning articles instead of operating on them in his living-rooms. The jury found for the plaintiff, that there had been negligence, and assessed the damages at £1,000.—*London Graphic*.

PAINTINGS FOR HIRE

IN Germany has recently been proposed a plan, writes H. W. S. in the "Burlington Magazine," by which an astonishing dissemination of art might be attained. The author of the plan starts with the sound consideration that one needs leisure and quiet to enjoy art. These we rarely have in museums or exhibition rooms. We have them really nowhere but in our homes. We get pianos and typewriters on hire—why not paintings on hire? Many a man who cannot afford to be a patron on account of the smallness of his income, could in this way manage to beautify his home; he could make his selections at the exhibitions, at the dealer's galleries, or even the artists' studios. A lot of work that now lies about unsold without bringing its originator any profit would at least give him a return of interest. Instead of substituting a renting for a purchasing system, it would tend to increase the number of sales, because of the difficulty of parting with a picture that one has grown to like. Perhaps, too, the rent could be applied on the purchase price as is the case with suburban real estate.

A MODEL HOSPITAL FOR WORKMEN

A CORRESPONDENT of the New York *Evening Post* says that M. Gouin, of the noted Gouin Construction Company of Paris, has recently completed, at a cost of \$320,000, a magnificent addition to his social schemes, and



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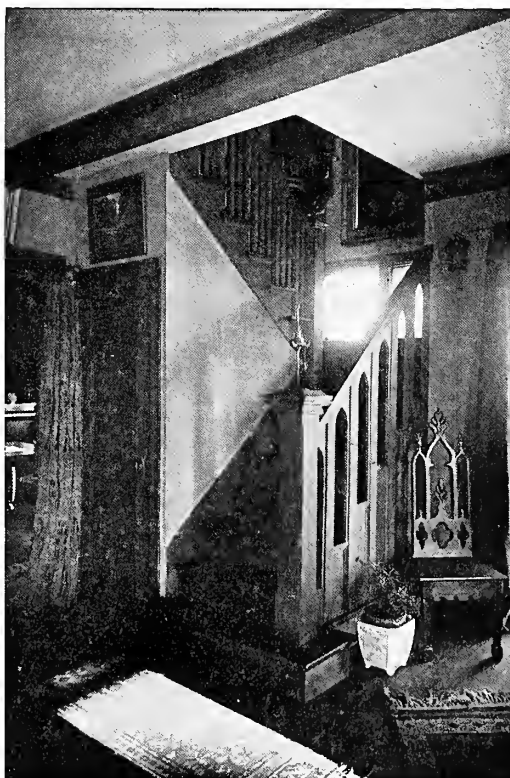
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one which is intended to benefit not merely his employes and their families but the whole working population of the Clichy quarter. This addition comprises a surgical hospital (with dispensaries for out-patients), besides two blocks of what are known in France as *habitations économiques* or model tenement-houses. The buildings—the hospital and the tenements—stand on opposite sides of a square which has frontage on four streets and are separated by a large, beautifully-laid-out garden. The hospital, which is literally surrounded by gardens, is so placed as to have a great number of sunny rooms. It sounds like a commonplace to say that it fulfils the strictest requirements of medical and surgical science, but when I showed it the other day to an American gentleman who has devoted much of his life to the improvement of hospitals, and who therefore looked upon every detail with the eye of an expert, he pronounced it “altogether and absolutely perfect.”

The hospital, it must be understood, is not intended for paupers, but for self-respecting people of the working class. The surgical attendance is free, but patients pay for their board—50 cents per day if in a ward or \$1 in a private room.

The two model tenements are five stories in height and contain sixty-five flats, each of them consisting of a good-sized vestibule, either one or two bedrooms, a kitchen, and a water-closet with abundance of water, besides a locked compartment in the cellar. There is not one dark room in either house, nor a single window that looks upon a court. Every room faces either the street or the pretty garden to which I have alluded; and the corridors and staircases are as well lighted as the flats. In each kitchen is a convenient little cooking-range (which takes up less space than a stove), gas and water, the latter being supplied from an artesian well 280 feet deep, another of M. Gouin's constructions. The rents in these houses range between \$45 and \$60 per year, according to the position and size of the flats. And I should add that even putting them at these low figures—at least one-third less than is asked for inferior lodgings of the same size in the neighborhood—this kind of property in Paris yields a net income of 4 or 5 per cent.—*The American Architect and Building News.*

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POLISHING WOOD WITH CHARCOAL

THE method of polishing wood with charcoal, now much used by French cabinet-makers, is thus described in a Paris technical journal: All the world now knows of those articles of furniture of a beautiful dead black color, with sharp, clear-cut edges, and a smooth surface, the wood of which seems to have the density of ebony. Viewing them side by side with furniture, rendered black by paint and varnish, the difference is so sensible that the considerable margin of price separating the two kinds explains itself. The operations are much longer and more minute in this mode of charcoal polishing, which respects every detail in carving, while paint and varnish will clog up the holes and widen the ridges. In the first process they employ only carefully selected woods of a close and compact grain, then cover them with a coat of camphor dissolved in water, and almost immediately afterward with another coat, composed chiefly of sulphate of iron and nutgall. The two compositions, in blending penetrate the wood and give it an indelible tinge, and, at the same time, render it impervious to the attacks of insects. When these two coats are dry, they rub the surface of the wood first with a very hard brush of couch grass (*chien dent*), and then with charcoal of substances as light and friable as possible, because if a single hard grain remained in the charcoal, this alone would scratch the surface, which they wish, on the contrary, to render perfectly smooth. The flat parts are rubbed with natural stick charcoal; the indented portions and crevices with charcoal powder. Alternately with the charcoal the workman also rubs his piece of furniture with flannel soaked in linseed oil and the essence of turpentine. These pouncings repeated several times, cause the charcoal powder and the oil to penetrate into the wood, giving the article of furniture a beautiful color, also a perfect polish which has none of the flaws of ordinary varnish.

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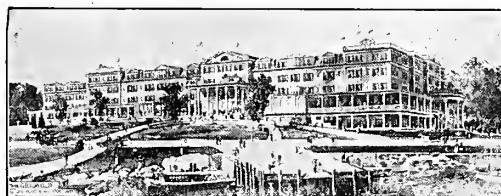
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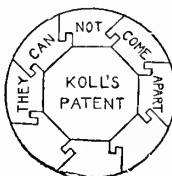
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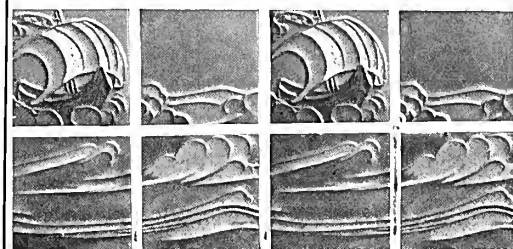
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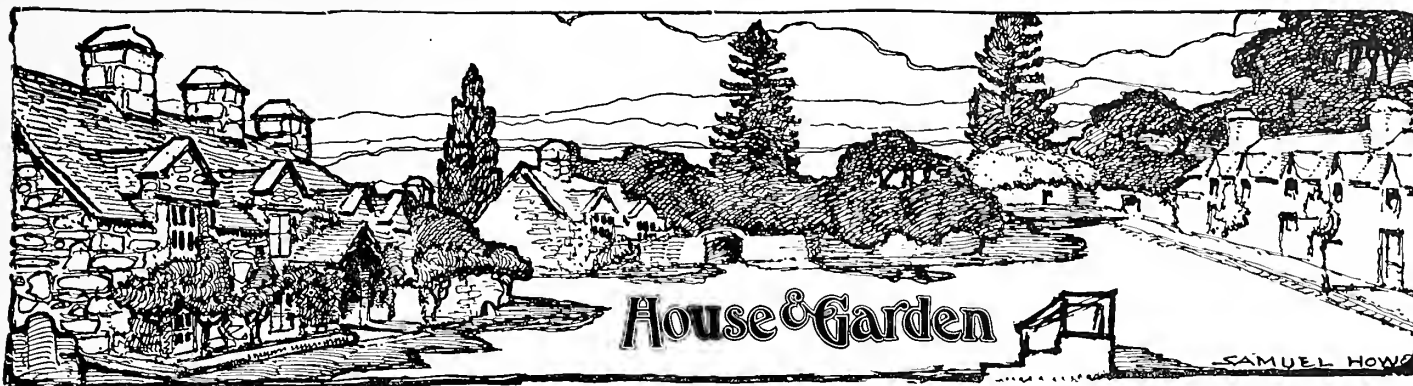
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among the living whatever miasm may rise from the sepulchres of the dead. A large school-house, situated near one of the cemeteries, was recently closed, on account of the repeated outbreaks of diphtheria among the pupils, and some of the physicians of the city attribute these as well as the other troubles from zymotic diseases, to the air from the graveyards. We do not remember having heard diphtheria before attributed to cemetery exhalations, but it is quite possible that it might be caused by them, and the people of the city are quite justified in urging, as they are now doing, the prohibition of further interments within the city limits, and even the removal of the bodies from the cemeteries already existing. Although the latter would be a rather serious undertaking, it is not likely that diphtheria will diminish much until it is accomplished. Few people have any idea of the time during which noxious and corrupting substances buried in the ground beyond the reach of the nitrifying microbe, will continue to saturate the earth, and the surrounding atmosphere, with foul vapors. It is commonly assumed that within a few months, or a few years, at the utmost, the products of decomposition are absorbed by the soil, and converted into harmless inorganic substances; but Professor Lanciani tells us that under his direction, trenches were dug in the gardens of Mæcnas, which were made about the year 40 B. C. by filling-in twenty-five feet of clean soil over an old cemetery on the Esquiline hill in Rome. The cemetery had long been a nuisance and danger to that part of the city, and Mæcnas earned the gratitude of his contemporaries by buying it, and covering it up. Nevertheless, after two thousand years of disuse, and exposure to such purification as a good covering of clean soil could effect in it, Lanciani found it necessary, when his men had reached the bottom of the earth-filling, and exposed the ancient surface, to relieve them at short intervals, in order that they might escape suffocation from the stench which proceeded from the remains of the people whose bodies were laid there long before the Christian era.—*Exchange*.

Though the scarlet *Clematis coccinea* is but of herbaceous nature, it is a neat, pretty vine, and when rambling over brush, as sweet peas are often permitted to do, it forms a most attractive object.



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BRUSSELS TAPESTRY, FIFTEEN FEET THREE INCHES BY NINETEEN FEET

Sold at the Stanford White sale to Robert Coelet, Esq., for \$10,500. Woven about 1735 in the Gobelin style by Daniel Leyniers. Signature in right hand corner.

House and Garden

VOL. XII

OCTOBER, 1907

No. 4

What Are Tapestries?

By GEORGE LELAND HUNTER.

NO wonder there is general uncertainty as to what tapestries really are. If you ask for tapestry in an ordinary upholstery department, the clerk will bring you a machine-woven fabric from Philadelphia. If you use the phrase tapestry panel, the offering will be a more complicated machine weave from France, that shows one of the rustic or gallant scenes developed in real tapestry in the eighteenth century. In a carpet store, a tapestry brussels is a fabric with uncut pile on which the pattern has been printed before weaving. In a wall-paper shop, a tapestry paper is one with printed cross lines to simulate the ribbed effect of real tapestry. There are also imitations made in ribbed embroidery, and by painting on rep or canvas.

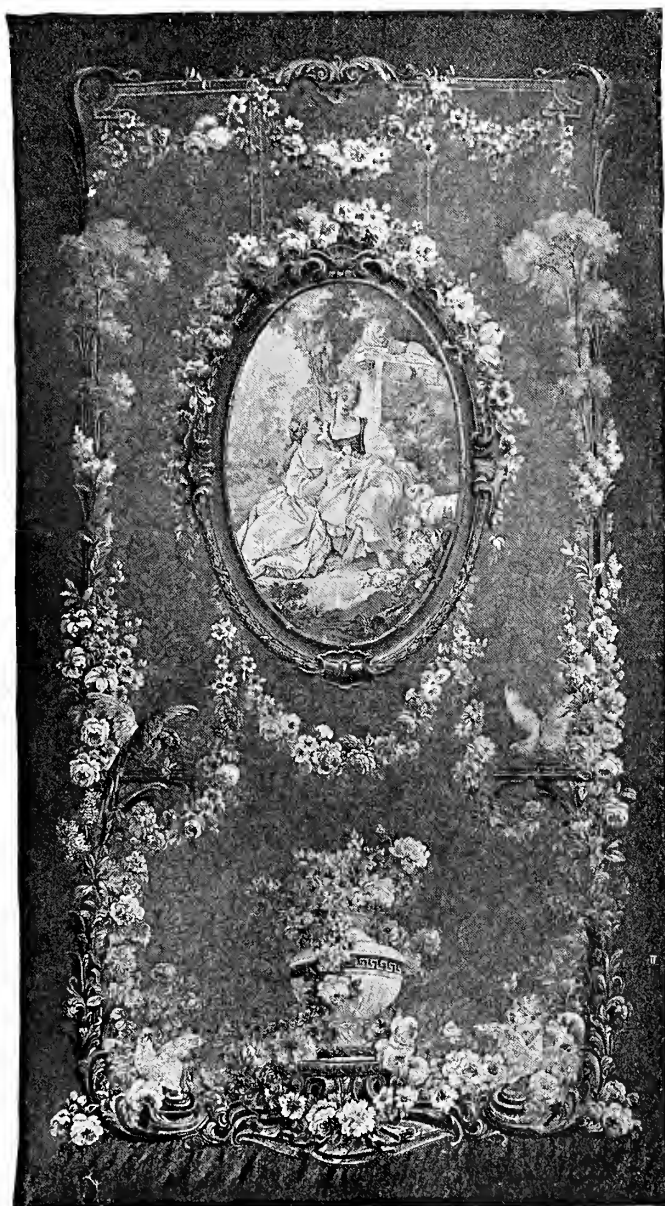
The definitions of tapestry in dictionaries are wrong where they are not misleading, and the encyclopedias are little better, with two exceptions. The compilers do not give evidence of ever having examined any kind of tapestry.

Even Mr. Thomson in his recently published "History of Tapestry" displays little familiarity with the texture of tapestry, although by his

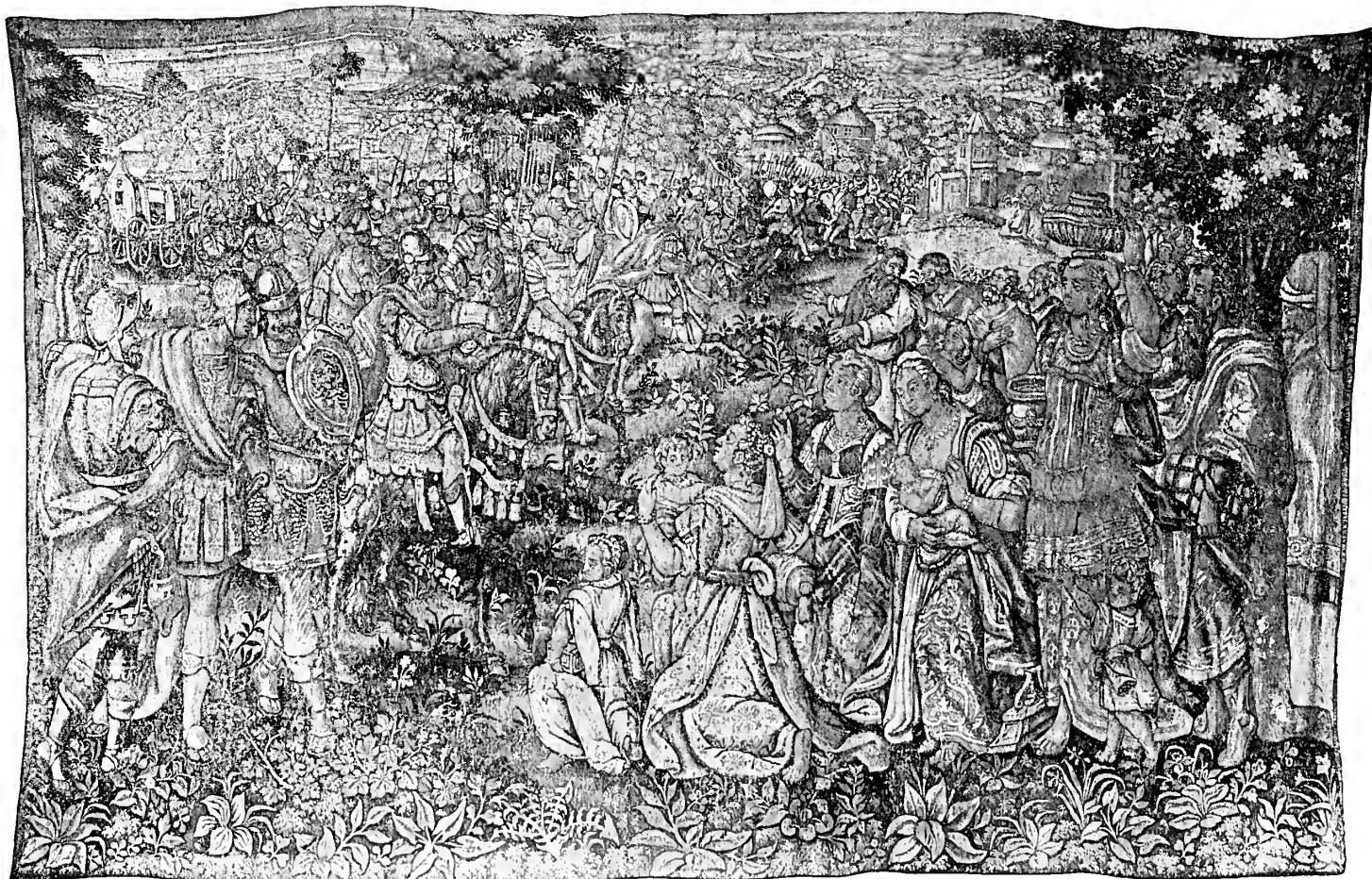
investigation of British sources he has rendered invaluable service to tapestry literature. He does not even mention the famous tapestry works at Williamsbridge, nor does he call attention to the differences in technique between Merton and the Gobelins. Peruvian tapestries he barely mentions; Oriental kelims and Cashmere shawls he has apparently never heard of; Mexican serapes and Navajo blankets, and similar fabrics from Tunis and Egypt, he apparently disdains to notice; even the wonderful Chinese silk tapestries fail to have the honor of his attention.

So that when Mr. Wylde in the June number of the Burlington Magazine says that "Mr. Thomson has produced a work which will probably for many years hold the position of being the standard work in the English language on one of the oldest and most important of the handicrafts practised by civilized man from the earliest ages" he is a bit over-hopeful.

In spite of the splendid work that has been done by M. Guiffrey and other writers in French, a comprehensive history of tapestry remains to be written. In this and succeeding numbers of



One of the Baumgarten Tapestries that received the Grand Prize at the St. Louis Exposition. Five feet by eight feet ten inches, and on account of the remarkable fine weave priced at \$2,250. Verdure sell as low as \$100 a square yard.



Flemish tapestry 9 feet 9 by 15 feet, that was sold at the Stanford White sale to T. J. Coolidge, Jr., for \$1,825. It has been considerably repaired, the foliage in the upper right hand corner being entirely new. A very interesting composition. Apparently the people of the town are endeavoring to persuade the besieger to raise the siege.

HOUSE AND GARDEN I shall endeavor to fill up some of the gaps, and co-ordinate facts the significance of which has never been set forth in print.

In the Metropolitan Museum of Art, New York, if you ask for tapestry the attendant will at once conduct you to the real thing—Flemish and Gobelin tapestries of the most interesting type, among them the incomplete set of arras presented by Mr. Morgan. All are picture tapestries with weft surface of wool and silk—the silk being used for the high lights in the finer pieces—and occasionally gold or silver thread.

The tapestry center of the world to-day is the Gobelins in Paris, a state institution, under the direction of M. Jules Guiffrey, to whom I am indebted for innumerable kindnesses. The Gobelins is not merely a State factory for the preservation of an art, that otherwise would probably have been lost; it is museum, library, school and workshop in one.

Here come visitors from all parts of the world to see the collection of famous old tapestries and to watch the weavers at their looms. Here is a library of over six hundred books on tapestry, to which I owe much. Here is a school of design for apprentices who are to maintain the traditions of a glorious past.

The famous atelier was established by decree of Louis XIV. in 1667. The name comes from the

family of Jean Gobelin, a dyer who settled on the banks of the Bièvre in 1440. Here, in 1601, at the invitation of Henri IV., two Flemish weavers, Marc de Comans and François de la Planche, set up tapestry looms to which Louis XIV's minister, Colbert, sixty years later, added various artisans from other parts of Paris, as well as those from Fouquet's looms at Maincy, whence also came Charles Le Brun, who was appointed the first director of the "furniture factory of the Crown."

Among tapestries designed and woven under the direction of Le Brun are: The Triumph and the Marriage of Constantine, the History of Meleager, the Elements, the Seasons, the History of the King, the Child Gardeners, the Months or Royal Residences, the History of Alexander. In the History of the King are celebrated all the important events of the first twelve years of the reign of Louis XIV.—the Baptism of the Dauphin, the Consecration, the Marriage, the Swiss Alliance, the Satisfaction given by Spain, the Audience of the Ambassador, the Doge of Venice at Versailles, the Foundation of the Invalides, the Visit of Louis XIV. to the Gobelins, the Reduction of Dunkirk, of Dôle, of Marsal, of Douai, of Lille, of Tournai. Everything was done to make the suite magnificent. These tapestries were to

What Are Tapestries?

eclipse in richness and perfection of weaving all the other products of the Gobelins. Metal threads were lavishly used and the master weavers received a special price for their work. Of this series only one complete high warp set remains. But on the low warp, in smaller size, with narrow border, the subjects were reproduced five or six times. The visit of Louis XIV. to the Gobelins is about the only one that contains a spark of humor. The king has apparently arrived before he was expected, and, as he enters the door, the workmen and attendants are breaking their backs to move tables and chairs out of the way, and rearrange things generally.

The series showing the Royal Residences of the Louvre, the Palais-Royal, Madrid, Versailles, Saint Germain, Fontainebleau, Vincennes, Marimont, Chambord, the Tuileries, Blois, Monceaux, corresponding to the twelve months of the year, is considered by M. Guiffrey the most original of Le Brun's works. The series was reproduced five times from 1668 to 1680, twice in high warp, three times in low warp.

The History of Alexander achieved an immense popularity and innumerable copies of it were made by all the contemporary weavers. From the Gobelins alone between 1664 and 1683 came eight sets—eighty-six tapestries in all—four high warp and four low warp, and all embellished with metal.

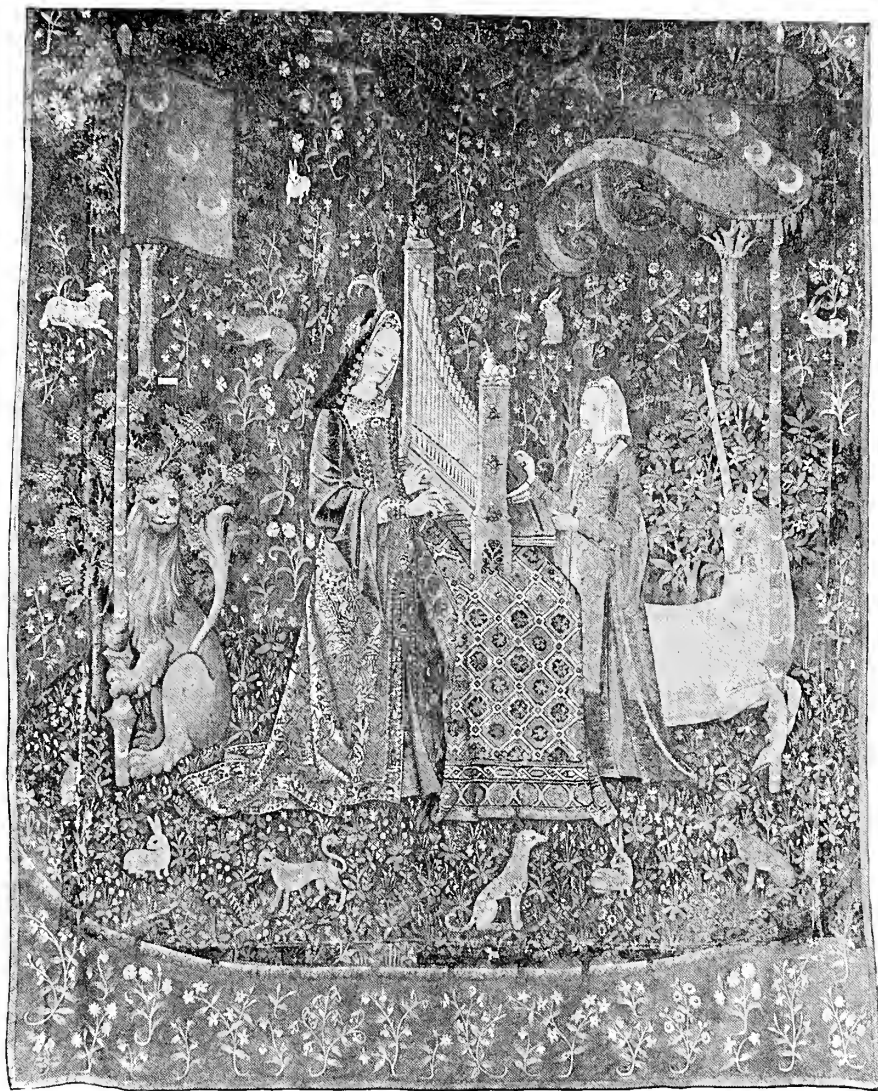
One of the most eminent of Le Brun's collaborators was Noël Coypel who sought his inspiration in Italy. Among cartoons painted by him are the

Triumphs of the Gods, and the Subjects from Ancient History, after Giulio Romano or Rafael. These tapestries are extremely decorative and the Bath of Psyche, the Marriage of Alexander, the Judgment of Paris, the Rape of Helen are admirable compositions.

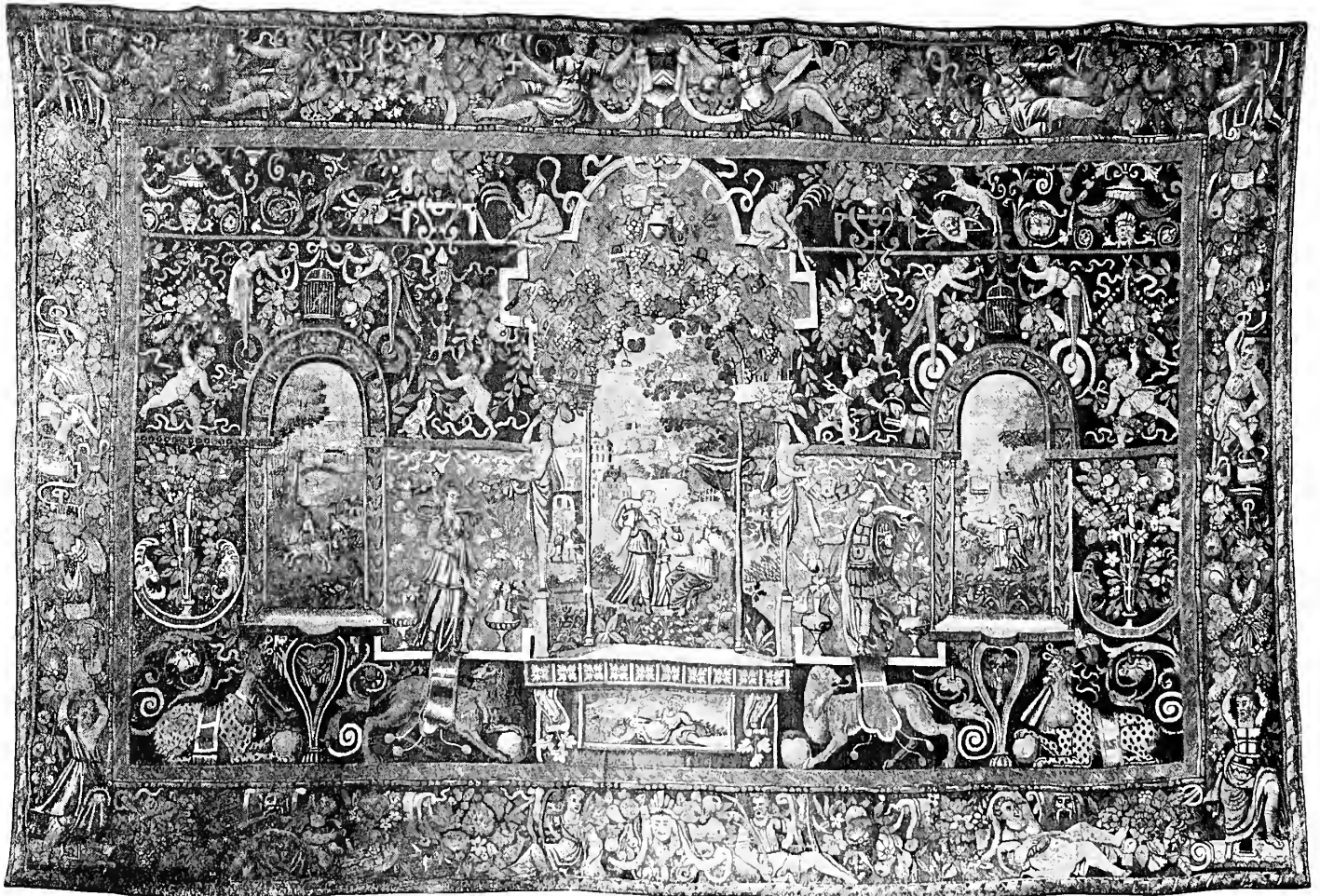
It is interesting to note that the nudity of some figures shocked the sensibilities of that mother of prudes, Madame de Maintenon. Because of her protests the nude portions were cut out and draped limbs substituted. The path of the scissors can be distinguished on the Marriage of Alexander that now hangs in the Museum of the Gobelins. Magnificent draperies were also provided in the same way for the three goddesses in the Judgment of Paris.

The best known tapestry designers of the eighteenth century were Claude Audran, Charles Coypel, Jean François de Troy, and Fran-

çois Boucher. Watteau worked for some time in the atelier of Audran and his influence is felt in the Portières of the Gods that represent the Four Seasons and the Four Elements, each being personified by one of the gods: Spring by Venus, Summer by Ceres, Autumn by Bacchus, Winter by Saturn, Air by Juno, Earth by Diana, Water by Neptune, Fire by Jupiter. Of these innumerable reproductions were made in the eighteenth century and since. These tapestries owe much to the fanciful architecture that decorated the walls of ancient Roman houses, and that was first employed in modern decoration by Rafael, under the name of Italian Grottesque.



Tapestry woven in the last half of the Fifteenth Century. One of the series entitled, The Lady and the Unicorn, in the famous Cluny Museum in Paris. It bears the arms of the house of Le Viste. The unicorn is a fabulous animal that passes for the symbol of chastity, strength and speed, and according to the ancients could be tamed by a virgin only.



Italian Renaissance Tapestry, 11 feet 8' by 17 feet 2, sold at the Stanford White sale to C. I. Hudson for \$5,100, a low price. It is in the Italian Grotesque style that was introduced by Rafael, and was probably woven in Italy in the Sixteenth Century.

Another series by Audran was the Grotesque Months in Bands. The decorative inspiration came from the same source, as the name shows. The twelve months are represented by the twelve great gods of Olympus, each surmounted by one of the signs of the zodiac and richly adorned with symbols and attributes.

The famous Don Quixote series that employed the Gobelin weavers almost continuously from 1718 to 1794 was designed by Charles Coppel, and pictured twenty-eight different scenes in the life of the sorrowful knight. Much of the success of the series is undoubtedly due to the decorators who designed the elaborate and exquisite borders and woven frames.

Designed by Oudry were the Hunts of Louis XV.; Scenes from the Old Testament, by Antoine and Charles Coppel; Scenes from the New Testament, by Jouvenet and Restout; Opera Fragments, by Charles Coppel; the History of Esther and the Metamorphoses, by de Troy; the Loves of the Gods and Subjects from Ancient History, by Boucher.

The tapestries woven at the Gobelins in the nineteenth century were of an inferior type, owing partly to the substitution of day wages for piece work, partly to the attempt to imitate oil painting. Recently important reforms have been introduced. The

number of colors employed has been reduced and the weavers have been instructed to interpret cartoons broadly rather than copy them minutely. Since 1819 the high warp only is used at the Gobelins, the low warp only at the other Government tapestry works at Beauvais. The product of both ateliers is not sold but used to decorate the public buildings of France and to present to foreign dignitaries. The marriage present of the French Government to President Roosevelt's daughter was a tapestry woven at the Gobelins.

The museum of the Gobelins is most interesting though housed in a very small gallery. Among the exhibits are Le Brun's Autumn, Marriage of Alexander and Roxane, Dance of the Nymphs, Triumph of Minerva, Audience of Cardinal Chigi, and one of the Royal Residences.

The atelier of Comans and Planche under Louis XIII. is represented by the Sacrifices of Abraham, and the Transfiguration of Elijah. Two fine Flemish tapestries of the early sixteenth century are the Annunciation and the Adoration of the Magi. The Raising of the Siege of Dôle was woven in Bruges in 1480. Four reduced copies of Rafael's Acts of the Apostles were woven on Fouquet's looms at Maincy.

(To be Continued.)

A Unique Residence at Flushing, L. I.

By SARAH E. RUGGLES

NESTLING under the elms in one of the most picturesque sections of Flushing, Long Island, is a residence to which one is immediately attracted by the uniqueness of its architecture. The architect and owner, Mr. John P. Benson, has very ably demonstrated the successful treatment of a site which is so beautifully endowed by nature.

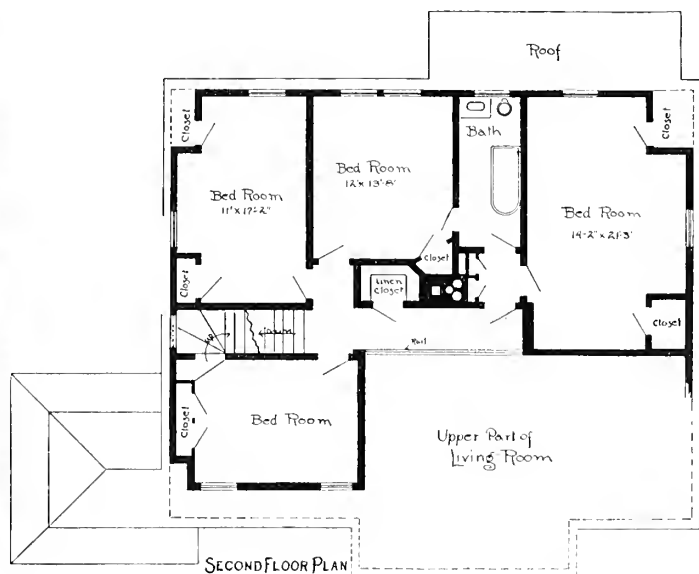
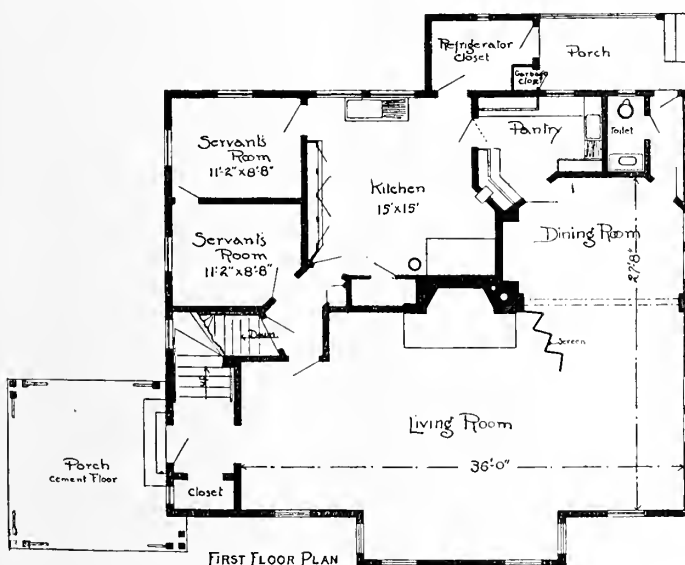
The exterior suggests a quaintness and originality which is lacking in the majority of houses. Simplicity has been the key-note for the exterior as well as the interior. It has been said: "The simple house is the most difficult to design, because the effect of the whole is to be produced by the house itself without any help from adventitious ornaments, fancy parts or extraneous ideas." For these reasons the house here illustrated may rightfully be called a simple house.

It is very apparent that in the planning of this residence the architect has studied carefully every detail in order that the space allotted for the erection of the house be utilized to the best advantage. Little space is given to halls and stairways while the livable portion of the house is the feature in this most unusual dwelling. A glance at the floor plans will show a very convenient and practical arrangement of the interior. The living-room is contentment in itself. It is thirty-six feet long and two stories high, the ceiling lines being broken by the roof gables, while the many windows supply much sunlight and its attendant cheeriness. At the left, as one enters, is an open fireplace which is quite ten feet in width. The facings are of Harvard brick and show a mingling of many soft and beautiful tones. Much care has been exercised

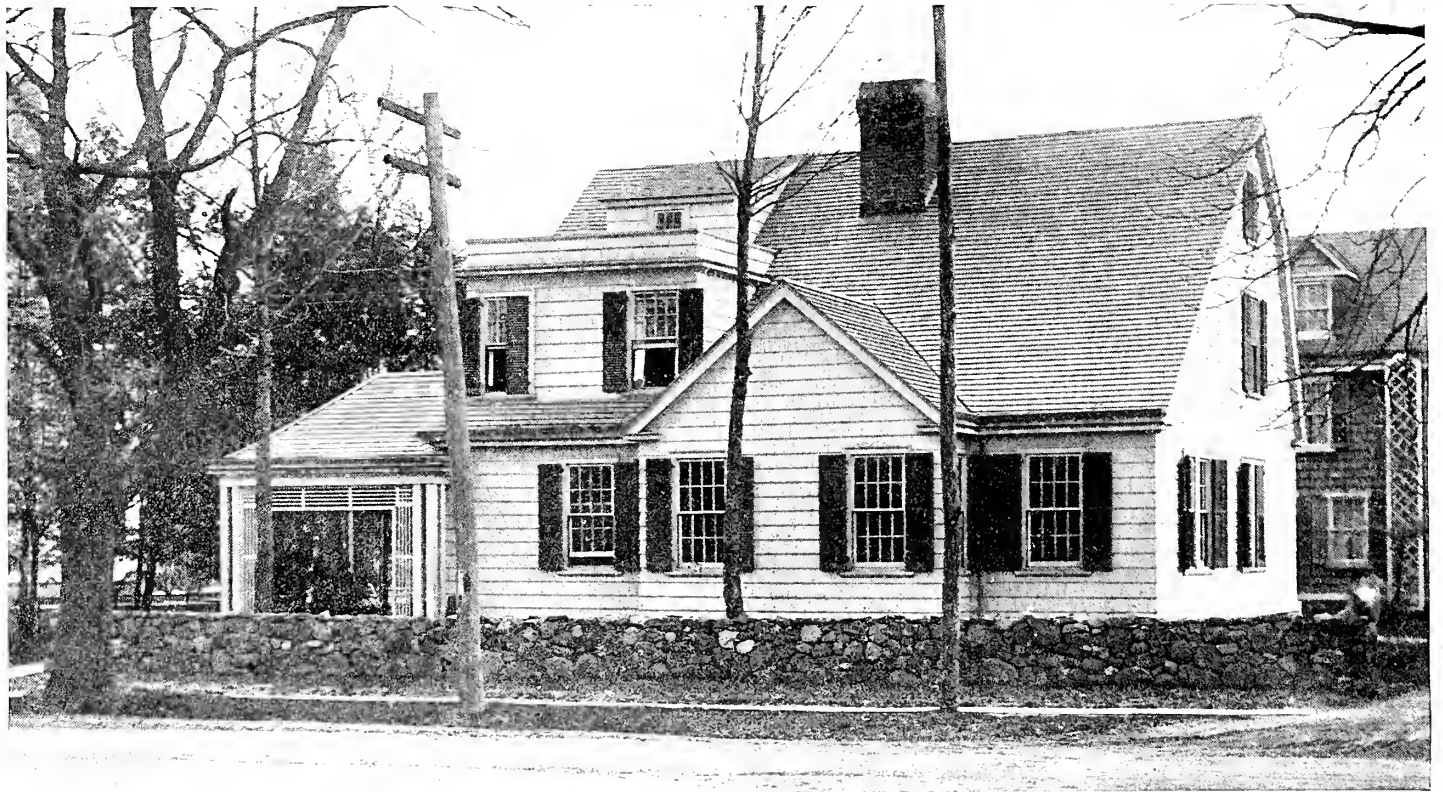
in the selection of the standing woodwork which is of boldly grained chestnut, stained a soft nut brown and having a dull finish. The walls are of rough plaster, tinted a shade of *café au lait*. The window curtains are of a rich dark red Japanese fabric and hang in long graceful folds at either side of the window. The upper hall is in the form of a balcony and overlooks the living-room. A handsome antique bronze rail forms the balustrade of the balcony, the curved lines standing out in charming contrast to the more severe structural lines of the interior. Instead of making a distinct feature of each, the living-room and dining-room have been treated as one; the opening between being about fourteen feet in width. A wooden folding screen is hinged to the casing and affords seclusion to the dining-room when desired, or it may be folded back adding what appears to be from the living-room, a large alcove space. Many pieces of the furniture were designed by the architect. A door from the dining-room leads into the butler's pantry and kitchen which contain all the modern conveniences.

At the left of the entrance hall springs the stairway which leads to the second floor. There are four bedrooms on this floor each being treated in a simple and characteristic manner. Closet room abounds throughout the house. The passageway leading from the bath to the balcony is provided with closets which extend the entire length and from floor to ceiling. One large play-room occupies the third floor.

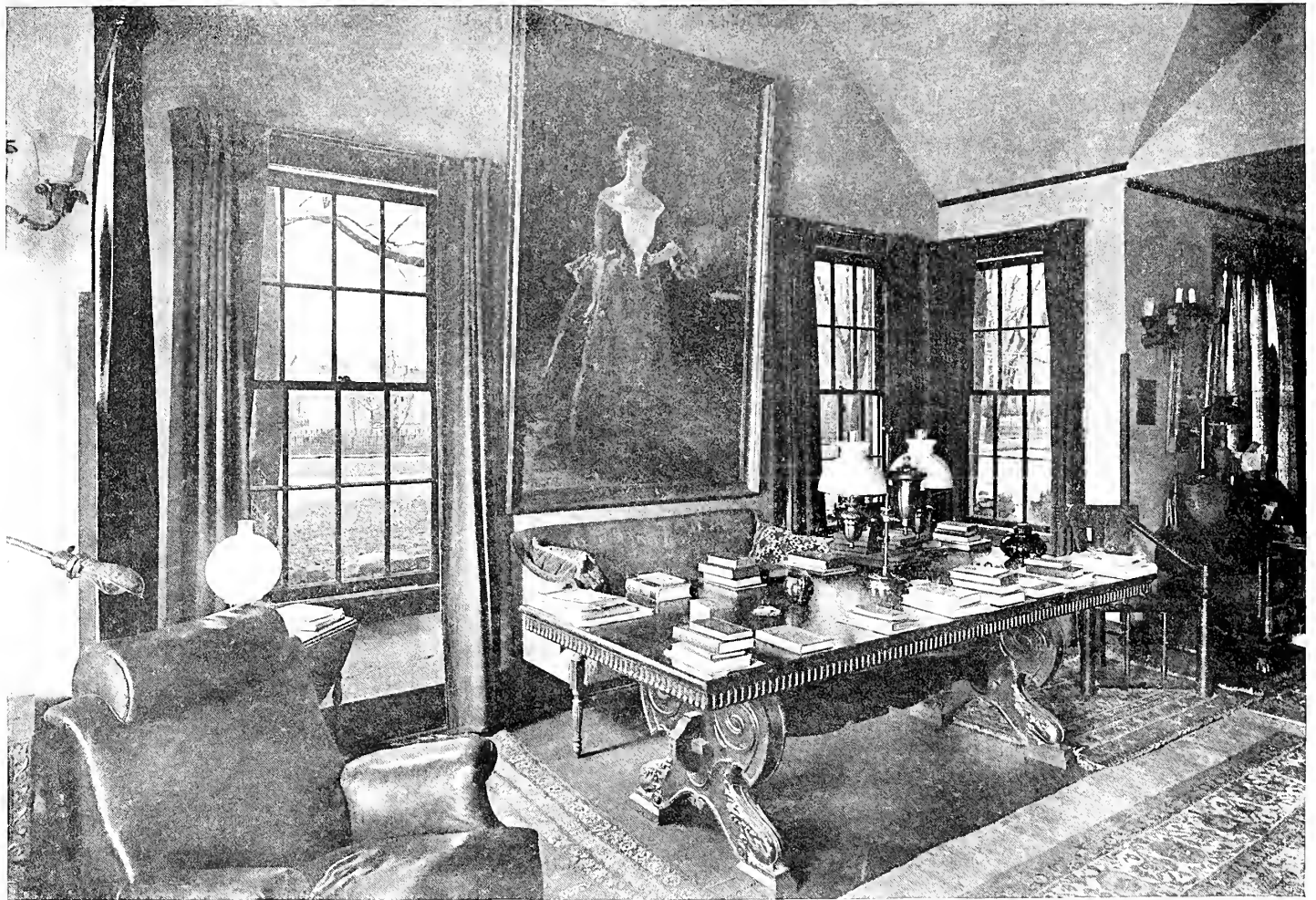
From a practical as well as artistic standpoint, little seems to be wanting. Pleasant to live in, pleasant to look upon, the house has a distinct charm all its own.



House and Garden



THE RESIDENCE



"THE LIVING-ROOM IS CONTENTMENT IN ITSELF"

A Unique Residence at Flushing, L. I.



"THE UPPER HALL IS IN THE FORM OF A BALCONY AND OVERLOOKS THE LIVING-ROOM"

The Simple Sanitary Wall

THE MAXIMUM RESULT FROM MINIMUM EFFORT

BY CLAUDIA Q. MURPHY

IT is not expense that makes home attractive, neither is it money which makes it artistic, but it is the infinite attention to details that makes it pleasing, and good taste which makes it beautiful. It is unnecessary to either tax the brain or the purse in securing the most satisfactory results in home making.

The most important problem that confronts the housekeeper to-day is how to reduce the amount of housework to the minimum, at the same time securing the maximum of results. The tendency in the past score of years has been along the line of simplifying the detail and increasing efficiency.

We are now learning better methods of doing things and better ways of securing the new effects. Among other things we have learned that decoration does not spell "Sanitation," nor does sanitation in the home mean ugly, inartistic things, but rather the contrary.

There is nothing that appeals to good taste and good judgment more than the simple, earnest, honest, happy life, and there is no portion of the simple life which is more applicable to our daily routine and environment than the management of our homes and their interiors.

Looking back through the past decades, we feel that much that was incongruous and outlandish in design was shown in the wall-papers used in the houses. A confusing and appalling array of inartistic and unbeautiful color effects as well as designs were manufactured. It is not always easy for the untrained eye to select from these, papers showing colors and designs which are truly decorative and beautiful. Therefore a safe and artistically decorative medium is found in the plain tinted wall. Art is that which is homogeneous; which is soft and pleasing to the eye; which has intrinsic value and which refuses to make pretensions to be anything but what it is; and restful in effect to-day and always. A wall of this kind makes for happiness, health and pleasure in the home. The coloring must be carefully selected and furnish a good background for all pictures and bric-a-brac. It must not assert itself; it must tone with the colorings of carpet or rugs and must be unobtrusive instead of obtrusive.

The color, too, must be permanent for there is nothing more disappointing than a wall tint that is liable to fade and does fade and changes color every day, which, if a picture is removed, leaves a tell-tale spot upon the wall, deep color back of the door and an inert faded color opposite the window. It is a simple matter to avoid this by using a permanent

color, then if accident comes to one section of the wall, that section can be recoated and match the rest of the surface. In a tinted wall the color must necessarily be of a material that is washed or brushed on the wall.

The ideal wall is the tinted wall of a durable, harmonious color; of a texture that is always ready for recoating; that does not need to be washed nor scraped, that can be recoated frequently and always kept clean. It must be of itself a natural cement and perfect germicide. Where the wall has to be frequently recoated, as it must be to keep it clean, it is essential that the coating be of an inexpensive material, also there need be no expensive labor in preparing the wall for recoating. Why put things on the wall that must soon be washed off? Surely that is "love's labor lost," and what good comes from that? It is possible to secure a tinting material that does not require scraping or cleaning off the present coat to prepare for fresh coating.

The old idea of decoration in wall coverings is best, and that was to subordinate beauty to utility, for only after usefulness is secured, beauty may be added. Then any degree of beauty you can afford, for the home oft proclaims the woman, as well as the man, who dwells there.

Ruskin says, "the best sculpture yet produced has been the decoration of the front of a temple; the best painting, the decoration of the walls of a room. The greatest work of Raphael is simply the well-coloring of the walls of a suite of apartments in the Vatican; and his cartoons are only designs for tapestry. Leonardo da Vinci's greatest work in the decoration of a wall in a dining-room for monks, while the Roman aqueducts, those marvelous creations of architecture, enriched by noble sculpture, were simply troughs for carrying water."

The woodwork of the room is just as important as the finish of the plaster. The coming scarcity of lumber has made it necessary to utilize all kinds of woods, and all qualities of wood for indoor work. Time was when we were quite critical with regard to the wood used for interior work. We were extravagant in days gone by and indulged ourselves generously in hardwoods, in black walnut, in solid mahogany and in oak. But unfortunately for us, the extravagance of the past has made necessary the economy of the present; and so we are very well satisfied to-day with pine, and if we cannot get pine, with white wood, with almost any wood indeed, for the poorest of it taxes our purse.

The Simple Sanitary Wall

Fortunately man's ingenuity has ameliorated this condition of poverty in wood so that we have artistic and very attractive stains and finishes which bring out the grain of the cheap wood and give a color which is soft and pleasing. Chestnut, ash and pine can be finished so as to compare favorably with the more expensive hardwoods. It is simply a matter of treatment and good material. After the stain is applied and the wood finished with a dull or high gloss varnish, it is easily cleaned, sheds dust perfectly and is most decorative in its appearance. The stain selected for the woodwork should bear a very direct relation to the colorings of the floor covering and the color of the wall surface.

There is also the question of the uses to which the room will be put which decides what the covering shall be, as well as the location. These are all important points and must be thoughtfully considered by each housekeeper. It is a mistake to use a dark, dull brown or dead blue in the north room, or a soft pink or deep orange in a south room, but by transposing these colors the effect is most delightful. In the orange room, if the woodwork be not altogether desirable it will be found effective to stain it a rich dark brown or dark green of the Mission finish. The appearance of the dark woodwork is attractive and will be found most practical. It will not show finger marks, nor stain, and it gives a characteristic decorative scheme to the room. In bedrooms white enamel finish for the woodwork is good, especially with blue tinted or buff walls, giving an extremely sanitary and clean effect as well as a daintily pretty one.

Fortunately the sanitary wall when properly constructed is of added value through its light-saving power.

The most skilled engineers on illumination say that 50 per cent of light is lost under even the most favorable conditions, and when the wall conditions are not favorable then darkness is added to darkness. As an example, a glaring shining white wall reflects say 50 per cent of the light thrown upon it, but is cold and barn-like in effect—add buff to the white, making a cream wall, and you have added a great degree of hominess with no perceptible loss of light—light apple-green tint on the wall is also a light saver, so also is light blue, but as the tone darkens the light decreases until with dark green walls there is only 15 per cent of light given back to the room, the rest being absorbed by the wall-coloring.

A little attention to these conditions will enhance the illumination of your home with no added burden to your lighting expenditure.

At the last Lake Placid Conference, one of the themes that was considered most seriously was preventable disease, preventable death. Every good housekeeper is also interested in these problems. Time was when we considered disease, poverty, loss

and death inscrutable wisdom of a divine Providence. Now we have learned better. We have learned that much of the disease which we attribute to a divine Providence was preventable and the prevention of it lay in our own hands. We are surely aware of the fact that the province of the housekeeper includes not only the present health of the family but the continued health, that it is up to her to maintain the condition of health and so provide for the family that the least possible amount of disease shall come to it. This she can do by a careful scrutiny of her walls and woodwork, as well as of her food and clothing. It is absurd to suppose that one part of the house can be kept clean and the rest neglected. It is foolish to beat the carpets, leaving the walls covered with dirt and dust. Better to clean and recoat the walls and thoroughly sweep the carpets, but better yet, will be, to clean the walls every fall, as well as the rest of the house.

There are many reasons for redecorating our rooms in the fall, and really there are none for decorating in the spring. The old custom was, of course, to get the winter's soot and dirt off from the wall as soon as the weather was warm. But as soon as the weather was warm we betook ourselves to our verandas and ensconced ourselves in our hammocks; or hied us to the North Woods, or the alluring seashore. Nature beckoned and reached outstretched arms to welcome us, so we gladly forsook our shut-in rooms, our homes, and went out to live in the fresh air, sometimes under the blue sky, and even though our rooms were freshly decorated, we closed up our houses and left our walls to lose their freshness in solitude and dust.

In the summer time, when the family is away, or can live on the veranda much of the time, when there is not such a demand for labor, then is the best time to clean the house vigorously. Then, too, when we come home from the summer's outing, it is a relief and a joy to find the walls freshly decorated with harmonious colors and choice designs, and entirely free from the summer's dust and that musty odor of closed rooms.

Many of our housekeeping plans have become awry and the purpose of housekeeping to-day is to do things better, in a more timely way, and the results will be much more satisfactory. There are many labor-saving devices for the office and factory, there are many for the home, but better still there are also time-saving plans, and in no work in life is this statement more true than in good housekeeping, that "we may save our heels with our heads," for "an ounce of forethought sometimes produces a greater value than pounds of afterthought."

Fortunately house cleaning need not be made a slavish work to-day as it was in the past, for we have specialized labor to serve us and specialized perfect material for securing the very best results.

A Study of Decorative Hand-Carving

By MARY H. NORTHEND

TO the twentieth century architect the decorative hand-carving of the Colonial porch, mantel, doorway or cornice, found both through the North and South, appeals. The wonderfully delicate, graceful and classic designs, show that a most careful attention to each, and every detail, has been made, while the perfectness of the whole, tells plainer than words of the days when patient, honest labor prevailed, and has left a lasting mark, not only in the architectural world, but in the artistic world as well.

To the casual observer, however, it shows a pleasing decorative design only, but the student looks deeper, and wonders how the workman, deprived of the opportunities of studying classic art, as allowed in the present day, living at a time when schools afforded little opportunity for research along these particular lines, could out of rough wood or marble, have produced such wonderful results.

Greece, the country where art has always reigned as master, has given to the world rare and wonderful decorative effects. England, our motherland, has in her baronial halls, choice bits of rich carving. Doubtless, the master carpenters of old England, who sought freedom of religious thought in America, had served an apprenticeship, in part at least, before embarking for this land where architecture was unknown. Many of these had commenced their work of designing in their native land, while others had transmitted their knowledge to son or employee. Others like Samuel McIntire, of Salem, Massachusetts, created original designs, many of which were suggested by the affairs of the day, or national events, thus marking a new era in architectural progress in the new world. The period of erecting the

houses which now stand as monuments of Colonial art might well be said to mark three epochs, the first of which commenced about the year 1745, when gambrel roofed houses were in vogue, and continued in popularity until 1785, when they were supplanted by square, dignified Colonial houses, built by merchants whose fortunes were made in foreign lands. These were principally of wood, but about 1818 they were changed to brick.

The old New England homes though beautiful in architectural designs, cannot compare with the stately mansions of the sunny South, where exquisite decorative effects speak eloquently of the days gone by, when love of the art of wood-carving, prompted the workman to put forth his best efforts. The present day architect realizing that Time, the destroyer of all that is beautiful, is slowly but surely eliminating these old landmarks, has reached forth a detaining hand, and copied the wonderful and graceful designs, thereby preventing their complete destruction, and has introduced them into the mansions of the present day, adding rather than detracting from their beauty of form and lines through reproduction.

The decline of commercial prosperity in the seaport towns of New England caused the leading citizens of the day, who were deprived of their source of revenue, to turn perchance to cheaper houses of less artistic build, so that with the progress of years, the old Colonial style of our forefathers went out of vogue, and moderns, tiring of the classic type, tore from their places, the rich and priceless bits of decorative wood and marble, and twentieth century productions took their place, being more in keeping with the half-timbered brick and plaster

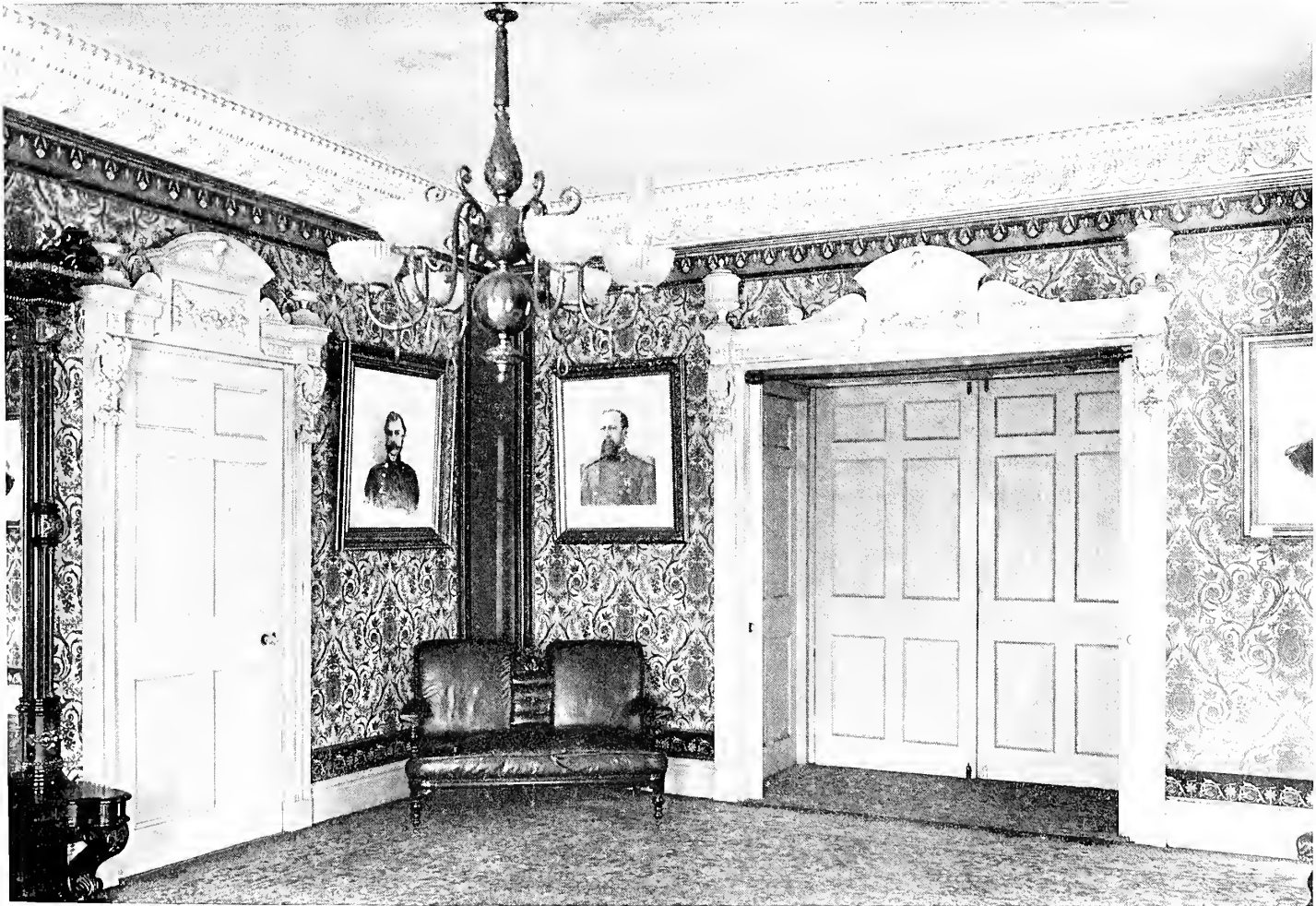


A BIT OF MCINTIRE WOODWORK IN THE
CADET ARMORY, SALEM, MASS.

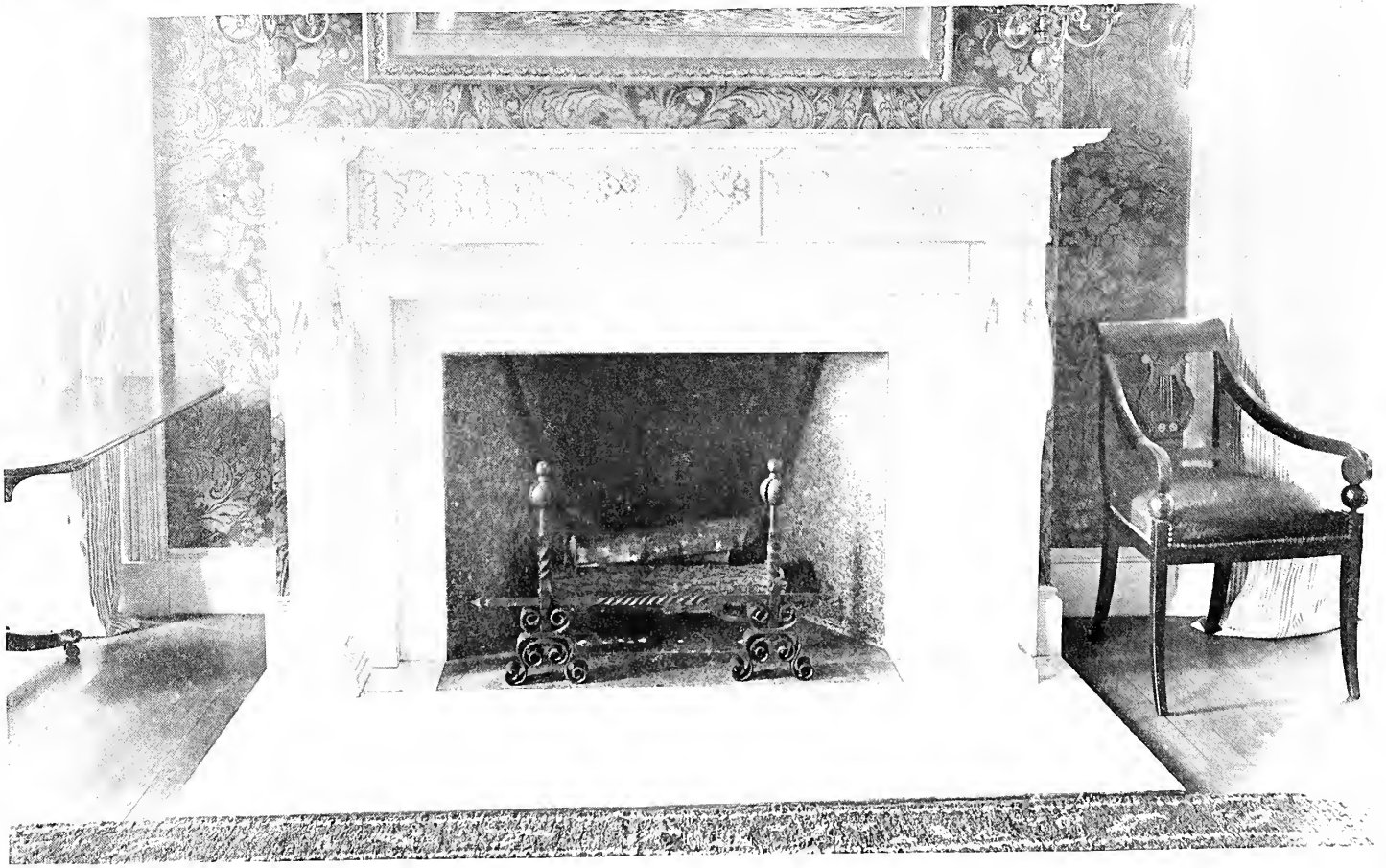
A Study of Decorative Hand-Carving



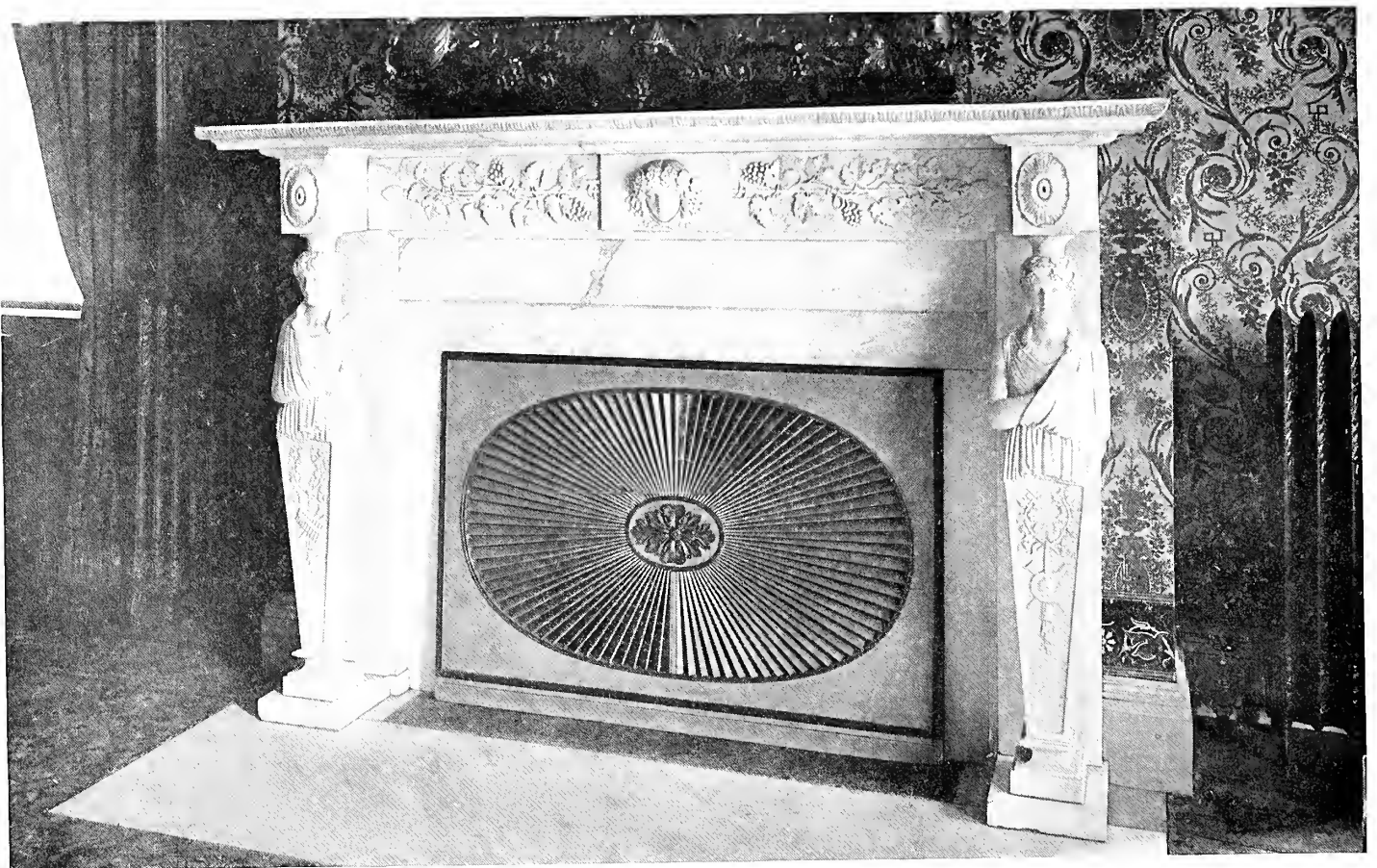
ELM STREET FIREPLACE, SALEM, MASS.



A ROOM FINISHED IN WOODWORK, DESIGNED AND EXECUTED BY MCINTIRE, IN THE PEABODY HOUSE, SALEM, MASS.



A MARBLE MANTEL DESIGNED BY MCINTIRE IN THE CADET ARMORY, SALEM, MASS.



A MARBLE MANTEL DESIGNED BY MCINTIRE IN HON. DAVID M. LITTLE'S HOUSE, SALEM, MASS.

A Study of Decorative Hand-Carving

homes of the present day. Many of the old wood-carvings went under the ax, and new and modern fireplaces succeeded them. With the introduction of the furnace, fireplaces practically went out of use, and were closed up and forgotten. With the present craze for antiques, however, many of these have been reopened and in some, interesting pieces have been found.

The revival of Colonial tastes has brought the twentieth century house owner to a realizing sense of the value of these old-time hand-carvings, and from many an old tumbled-down homestead have these features been removed, to serve in the homes of possible descendants. Replicas are often seen, and these, while bearing a striking resemblance to the seventeenth century work, yet lack materially the delicacy of touch and grace of design of the exquisite old woodwork. The awakening has come just in time. In the South, the old mansions which once echoed with the sound of mirth, are fast falling into decay. Since the close of the Civil War, and the breaking up of many homes, these fine old mansions have been put to menial uses, which has hastened this devastating work. In the North, however, the old landmarks have been treasured more carefully and in the old New England States, especially in Massachusetts, are found many fine examples of classic art both in exterior and interior decoration.

Samuel McIntire, designer, wood-carver and architect, stands forth as one of the prominent old-time master workmen. His work has done much to make Salem, Massachusetts, his home town, famous, and there are still shown in many of the Colonial man-

sions exquisite bits of his handiwork. The most elaborate of these is found in the Cadet Armory, which was once the home of Colonel Francis Peabody, and where Prince Arthur of England was entertained.

At the time of its erection, this house was considered the finest in the town. Surely the gracefulness of the work cannot be excelled, and as an example of his rare skill, is beyond criticism. The severe cornice, the richness of treatment, the reserve and dignity shown, lend character to unusual work. Adams had the greatest admiration for McIntire's conceptions, and speaks in the highest terms of his work.

While many of the old fireplaces are of wood, yet marble is sometimes found. One of these magnificent marble mantles is shown in the home of Hon. David M. Little, Salem, having for its central carving the head of Bacchus, while ornamenting the panel on either side are rich carvings of grape vines. Pilasters stand in monumental effect and seemingly support the mantel in its place.

Fine specimens of McIntire's beautiful and original handiwork are shown in many of Salem's fine old porches, notably

the porch of the Assembly House on Federal Street, where both General George Washington and General Lafayette were entertained. If one ever stopped to think of the old master wood-carvers, who made it their life work, and compare them with the skilled architectural workmen of to-day, they would suffer nothing by comparison, for it is the old masters who strike a reverberating chord untouched by the hand of moderns, and to their skill we are indebted for many of the best ideas of to-day.



DOORWAY SHOWING MCINTIRE WOODWORK

"HILL STEAD"

A FINE CONCEPTION CONSISTENTLY EXECUTED

By J. EASTMAN CHASE

"HILL STEAD," the residence of Mr. Alfred Atmore Pope, in Farmington, Connecticut, is an interesting and instructive example of the logical development of natural and artificial conditions. That is to say, in Farmington, Mr. Pope found a landscape of varied and reposeful beauty, with a combination of natural features that offered every desirable opportunity for the creation of a gentleman's ideal New England home. Then, too, the village, of very early settlement, had perspective and tradition. Its old days of prosperity produced a wealthy and aristocratic class, who built many admirable and in some cases stately houses which are fortunately remaining in good condition. They have in some instances been changed and added to, but generally with good judgment. Farmington has distinctly an atmosphere of the best old New England social life. No more ideal place could be found for the building of an estate of large proportions, a home designed for comfort, seclusion and cultivated tastes. The atmosphere, the antique flavor of Farmington had been created; it was evidently Mr. Pope's purpose, having found ideal conditions, to develop his place logically in harmony with its surroundings. It is, therefore, in no sense an innovation, it strikes no new nor discordant note in the general harmony

of the landscape, and is quite one with the old social traditions. To miss this view of "Hill Stead" is to miss the true spirit of its conception and expression.

The visitor who sees "Hill Stead" in its entirety, not only the house and its contents, but also the farm, the gardens, the woodroads, the stone walls and the lane, will be impressed by the thoroughness with which the various problems have been studied and the judgment, the restraint and the sincerity with which they have been solved. "Hill Stead" is in no sense a "show-place." Beauty, consistency and sobriety,—these are what the mind rests upon, as on a well-composed and harmonious picture.

The estate comprises about two hundred and fifty acres of wooded hills, undulating land and marshes, which afford a fascinating combination of material for a landscape composition. The buildings are placed upon an elevated plateau, at the base of a range of hills, from which the land gently slopes westward toward the village. The location affords the desired seclusion and outlook.

The house in design is of the period of about 1810, ample and dignified in proportion, simple and restrained in treatment. It is, of course painted white with green blinds. The house, shed, stable and carriage house are connected, giving a convenient



THE HOUSE

“ Hill Stead ”



THE PARLOR

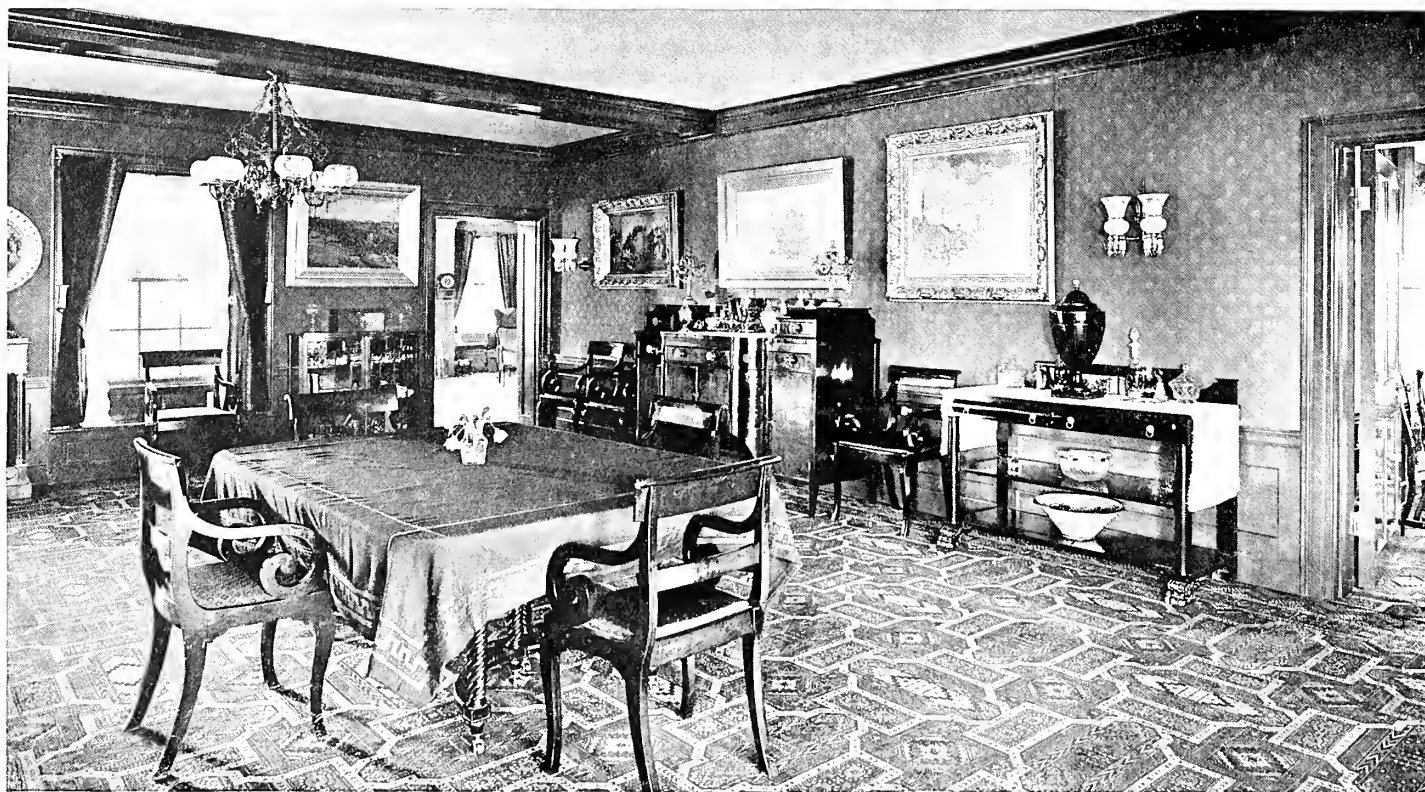
and comfortable passage, so necessary in cold and stormy weather. This is a characteristic feature of the New England country house. The interior plan gives a division into a few large square rooms. The hall, in the center, leads to the dining-room, which runs through the entire width of the house, and has windows looking north and south. The stairs, against the wall, are without any turns. Two parlors on the right, differing in shape and proportion, are connected by a passage without door or portière. These rooms have a southern outlook to the gardens, and a westerly one to the distant hills. Two large rooms in the northerly wing are devoted to the library. The shelves extend from floor to ceiling, and make ample provision for about three thousand volumes. Opening out of these rooms is Mr. Pope's office, which has been gained by a recent addition to the house. This extension also provides a north porch, from which one looks over the golf links to an enchanting landscape, terminated by a distant line of hills, and has, withal, the utmost seclusion.

One notices with at first a sensation of surprise that the finish of these rooms is dark graining on pine. Not graining carried to the art of deception

by a too close imitation of another kind of wood. It is frankly a decorative treatment for its own value and beauty, the same as it was done in the English and Southern houses of this type and period. The wall-papers are also in strict uniformity. That in the hall is of the "block pattern," while that upon the walls of the parlor bedroom, a charmingly furnished room at the rear of the main hall and library, was printed for this purpose in England from wood blocks, retouched, made more than seventy years ago.

The carpets, in tints of soft brown, were made to order after old and appropriate designs. The treatment of the interior finish of pine in the hall and parlor is a paint of almost indescribable beauty of tint and surface. This result was obtained by a subtle blending of colors and a process of final glazing, which gives almost the transparency of surface of old Japanese lacquer.

In the selection of furniture an attempt has been made to produce a harmonious result rather than an adherence to productions of the period of the house. The tables, sofas and chairs have all been chosen with a view to chasteness and beauty of design and their fitness to the general air of quiet richness and

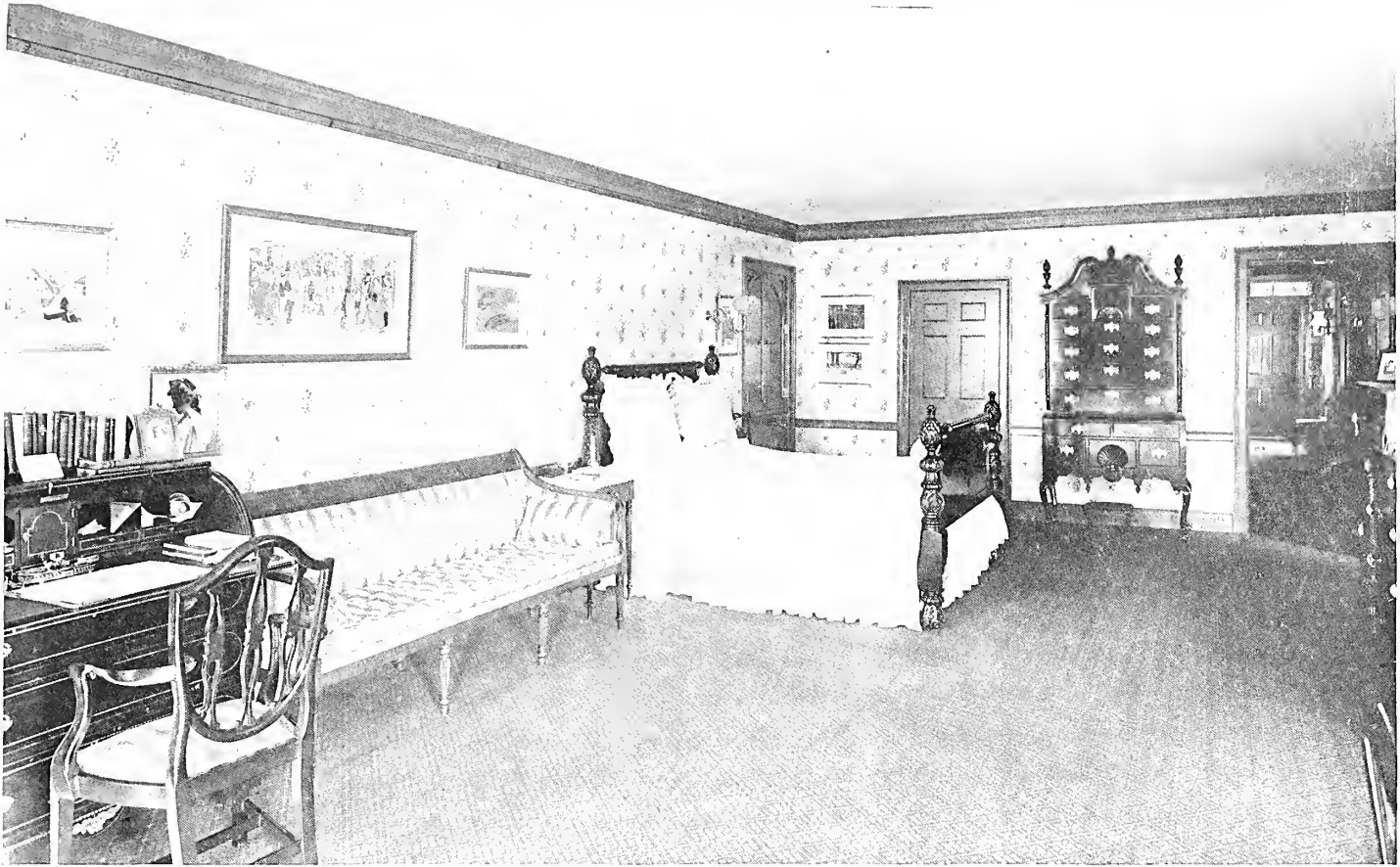


THE DINING-ROOM



THE MAIN HALL

“Hill Stead”



BEDROOM “C”



BEDROOM “A”



THE LIBRARY

comfort that prevails all through the house. And it is worth noting that everywhere is the feeling that every nook and corner of this house is made to delight the eye of man and to contribute to his ease and comfort, with no encroachment of foolish and trivial decoration. It would be interesting, had one time and space, to note some of the Chinese and Japanese porcelains, beautiful specimens of the art, that are placed, in discriminating proportions, on the mantels and tables, as well as the Whistler, Méryon and Haden etchings that make one's going upstairs a process of lingering delight.

The only modern note in this harmonious reproduction of a by-gone period is the small but precious collection of pictures that is hung upon the walls of the parlors and dining-room. Singularly enough, the luminous splendor of Claude Monet's "Gélée Blanche" and his "Antibes" does not at all disturb the quiet tone of the rooms. They are rather joyous lights in the composition. The same may be said of four other fine Monets and the three Degases. Each of these is a masterpiece. As one strolls from room to room, the eye rests upon some fine canvases by Whistler, Carrière, Puvis de Chavannes and Daumier.

The attraction and charm of the interior of "Hill Stead," then, are not certain features which stand out from others and call for special notice, so much as the uniting of all into an expression of fitness, utility, beauty and comfort.

Stepping outside again one notices that the land falls gradually from the house on three sides. To the north are the ample golf links with its "pond hazard." Toward the west a concrete walk, bordered by a box hedge, leads to a public street. But there is another and more alluring path which you might not easily discover, and that is an old cow lane that leads through stone walls and borders of wild flowers down the hill to Miss Pope's house. A peep into this charming house, built one hundred and sixty years ago, would show an interior reverentially preserved, and many beautiful pieces of the best old furniture. But that is another story.

A sunken garden was the obvious treatment of a hollow a short distance from the house at the south. This is reached through a high wall of field stones, in fact a stone wall of the old type. A good portion of "Hill Stead's" acres is surrounded by the same kind of massive and thoroughly built wall, made to last for all time. In the center of this grassy

“ Hill Stead ”



LOOKING THROUGH THE PARLORS

enclosure is the garden, laid out in the shape of a long octagon. The arrangement is formal: the flower beds, of varying shapes and sizes, are edged with box, and are filled with flowers of the old-fashioned varieties.

In the center of the garden is an octagon-shaped summer-house, painted green and white, and with benches along each side. On the slope toward the greenhouse is a grape arbor, made of heavy timbers and resting upon brick pillars. There are also settees under the arbor, from which shady spot one gets favorable views of the flower beds below. One could hardly find a more secluded and charming retreat, where from shaded corners one looks down the green turf to masses of bright flowers below.

Passing through a wooden gate we come to the wild garden and follow a path, made as only cows know how to make them, to a tangle of wild flowers and shrubs transplanted from neighboring woods and hills. Here in season bloom the pink azalea, mountain laurel and the pink lady's slipper, while rare ferns and irises make green the wet places.

Seven or eight years ago the spot where “Hill Stead” now stands was a barren field with a few apple trees. To-day the grounds are shaded by

elms, measuring two or more feet in diameter three feet from the ground. These have all been moved to their present locations and successfully planted, it is scarcely necessary to say at great expenditure of labor, care and money.

The farm buildings and superintendent's house are about one third of a mile from the mansion on the Farmington road to Hartford. The equipment here is very complete in all its details. A herd of Guernseys furnish milk, cream and butter for the house here and for the family when in New York during the winter season.

It is only through days of careful exploring that one forms a complete conception of the amount and thoroughness of the work that Mr. Pope has done to transform the fifteen different farms that his estate comprises into one well planned and organized whole. The creation of a few years has the completeness and mellow repose of an old production. Neither the house, its contents nor the grounds show evidence of the tyranny of the professional decorator and landscape gardener. “Hill Stead,” right in conception and consistent in execution, is entirely the sincere expression of the tastes and the mode of life of its occupants.



Panel on Cypress Wood—Japanese Scene

Panels Painted on Cypress Wood

By SAMUEL HOWE

TWO interesting panels were shown at The Architectural League Exhibition last winter which are well worth noting. They are wall decorations painted on cypress wood. Mr. Russell Hewlett of New York City is the designer and the painter. The material of one is of water-color—used thin and kept very transparent and outlined with conte crayon. The other is of oil color also used thin. In this case the thinning is done by the addition of spirits of turpentine. It is outlined with conte crayon and the painting is very flat and broad.

Advantage has been taken of the grain of the wood. It is made to enter into the scheme of things most effectually. The mountain in the Japanese scene and a portion of the foreground, where the wood is innocent of applied color of any kind, have a singularly luminous effect. The markings near the gate posts in the panel here shown reveal a subtle charm. This surely is getting to the spirit of the old masters who avail themselves of almost any means to get the end in view.

There is a certain naïve quality about the whole composition and a repose that speaks well for the thought given to the arrangement of the masses and a practical lookout for the peculiar charm of the wood itself. The artist is willing to have the markings of Nature show and welcomes them, Nature seeming to smile back, being glad to form a

portion of the story. This comradeship is delightful. Note the quick bright touches in the blossom of the fruit tree as its delicate markings contrast with the somber face of the big cypresses boldly standing out against the sky; the careful drawing of the architectural features forming a serious connecting link between house and garden, and the general atmosphere of the whole scene. There is so much suggestiveness about it all in spite of its limited pallet, its earnestness and its strength. A coat of dead-lack varnish covers the panel.

Why cannot more attention be given to this kind of work? Why not oil and acid stains as well as paint with perhaps an outline cut deep and broad in which wax of some bright color shall form a note. There are doubtless many processes by which more color can be given to our rooms, preserving at the same time a delicacy and subtlety as well as a strength which is so well worth while. A certain skilful manipulation of the grain wherein some of the softer portion of the wood is removed with a chisel before staining to secure a change of texture may be desirable on some occasions.

From rough sketches also examined it appears that these panels form a part only of the decoration of a room which requires some eight or ten to complete the story. And, in spite of the individuality and strength of each section its especial interest and story is not complete without the whole viewed

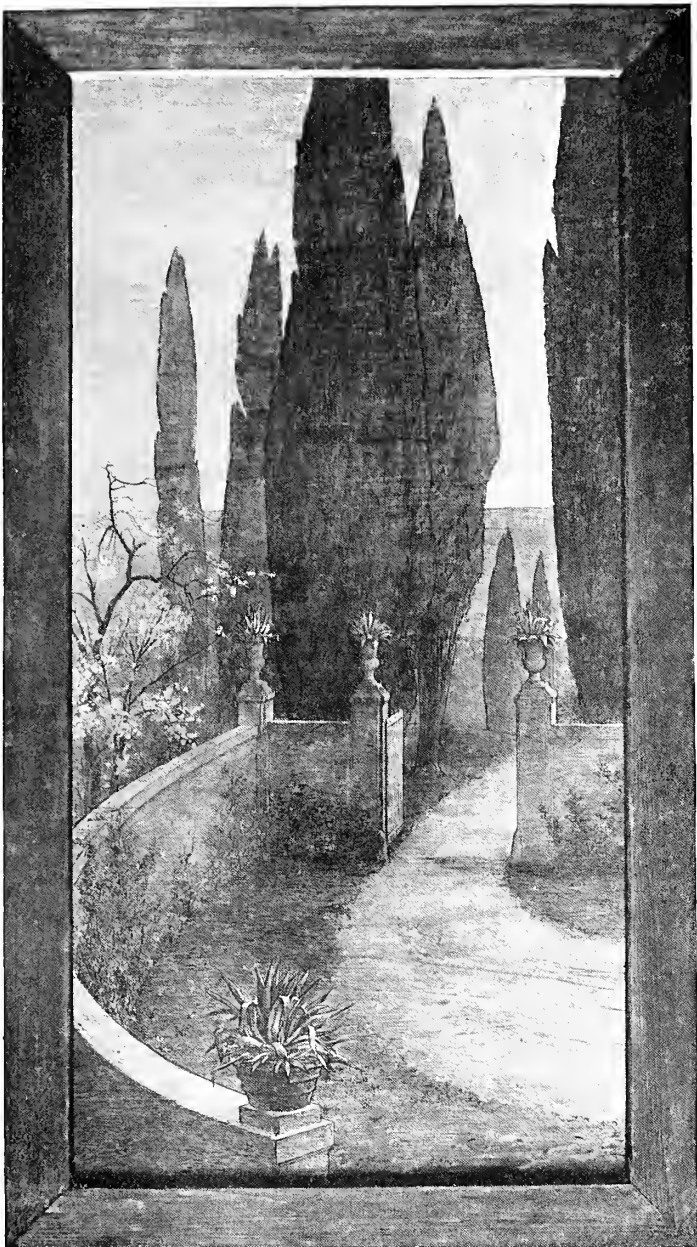
HOUSE FERNERIES

Suitable Plants and Their Care

By JANE LESLIE KIFT

NOT many years ago plants on the dinner table, even for special occasions, were something rarely thought of. It can be remembered how, about twenty-five or more years ago, there were used for weddings, receptions and other times of festivity, great high pyramids, very formal and stiff looking, composed mainly of camellias and around each camellia were tied a few flowers, mostly stevia (roses then not being grown in quantity for winter blooming); and when the guests left the dining-room each one was presented with one of these little bouquets taken from the pyramid.

After people began to tire of or rather to realize the homeliness of the pyramid, they began to adopt the great high wicker basket centerpiece, containing flowers and fruit. Then the basket, as a new design, was made with a top and cornucopia-shaped baskets starting out from the main stem. Everything but the bottom or main basket was for filling with cut flowers, and the main body was for fruit. They were all shapes and painted and gilded most gorgeously. After this came all sorts of straw receptacles in every shape and form for center-tables. Then came birch bark designs to be used exclusively for dinner decoration.



PANEL ON CYPRESS WOOD

when in place, the decoration being for the room not for a portion only of the wall surface. Of course the visitor to the League, as to all other galleries, is to be forgiven if he momentarily yields to the temptation of accepting this exhibit as a picture, and viewing and criticising it as a composition complete in itself, the frame helping the illusion.

Yes! The work of a painter of room decorations with all its opportunities, its accent and climaxes, its strong virile figures, its perspective inviting imagination, must be viewed as an entirety. The painter, however, is better off than the writer of romantic fiction, who may find it easy enough to start but discovers the completion of his work full of difficulties at every turn. The painting of a continuous frieze is a problem without commencement or end.



A GOOD ASSORTMENT

All this time the custom of floral ornaments for the table was growing. The birch bark designs such as logs, etc. were thought to look better with wood fern leaves in addition to flowers. Thus we were gradually following more closely Nature's ideas. We were discarding designs with stiff formal lines and adopting those with more graceful curves. Then followed growing plants of small ferns and lycopods, with bark designs. Then progressing again we had more ferns in different shaped designs. Then finally the bark was discarded altogether, and straw baskets were filled with low-growing pretty ferns. Zinc pans were made to fit these baskets and the plants were planted.

Thus the use of growing plants for special occasions has progressed until to-day the majority of people, be they wealthy or those of moderate means, rarely sit down to a meal without growing plants or a few cut blossoms as a centerpiece. In fact the fernery filled with growing plants is considered just as necessary as any other requisite for the table.

They are generally made with an outer and inner case. The inner case being filled with plants can be taken out at pleasure and removed from the table whenever necessary for watering or sprinkling.

So universal has the custom become that the filling of ferneries for the dinner table is a large part of the business of florists at the present time, and millions of ferns are used every year for this purpose alone. One grower whom we know sold five hundred thousand ferns for ferneries in three months the past season and the custom has come to us so gradually we hardly realize it. Small ferneries filled with growing plants are dainty and pretty and the admiration of all lovers of the beautiful, but to keep them pretty and fresh-

looking in the house requires care and attention, else they will look badly very soon.

How to select a fernery.—One of the most important points to be looked after to insure success with ferneries is the shape and size of the receptacle in which you intend to have the plants planted. A fernery should be, at the very least, not less than three inches in depth. The sides should be perpendicular, never flare outward. Flanging pots of any kind are very impracticable. We often see garden vases with wide flanges. We see every day fancy pots and jardinières with flanging rims. When looking for a dinner fernery or a garden vase or a jardinière, or a flower pot of any kind, pass by and reject all that flare out at the top.

Why? For the reason that this rim has not depth enough to hold the soil in sufficient quantity to support anything and simply dries out at once.

So select the fernery with perpendicular sides. It can be of any shape you wish.

Plants if they have depth of earth will grow as well in one shaped receptacle as another. The ferneries can be either silver, terra-cotta, earthenware, or anything else, if they only have holes in the bottom for drainage. If they have no holes so the water can drain away then you must have a layer of charcoal in the bottom—or the fernery must be deep enough to allow of enough broken pots in the bottom to act as a drainage or else you must be very watchful with the watering, or the plants will become water-soaked and soon sour and turn yellow and brown.

The soil.—Little ferns for the table will not grow in any common soil from the garden. They want a soil composed of peat and sand, about one-fourth sand. A



Cytomium falcatum (holly fern) *Pteris serrulata*, *Aspidium Tsussimense*, *Pteris adiantoides*, *Pteris cristata*, *Pteris alba striata* (white striped)

House Ferneries

little loam will not hurt. If you have no peat, leaf mould will do in its place. This you can find in any woods. Look in the hollows for it. It is composed of decayed leaves and vegetable matter, accumulated for years. Rake off the leaves and you will find it sometimes one inch in depth and often a little deeper.

Filling the fernery.—The operation of planting the little fernery seems like a very simple operation and yet it requires considerable skill and experience to do it neatly. Do not fill the dish or fernery with soil and then attempt to plant the plants in it. You will find you cannot make a nice job of it in this way. The better way is to stand the plants in the dish first, and then carefully fill in the soil between the plants, pressing it down firmly and evenly all over.

What plants are suitable.—Plants in dinner ferneries have much to contend with and it is very necessary to use only plants that can stand pretty rough usage. Native ferns seldom do for this purpose, as they are mostly deciduous, and have lost their foliage and will not keep green and pretty. There is the common rock fern that some use, but the trouble with it is that while out of doors they will stay green in the cold; they soon turn yellow when brought to the furnace heat of the dining-room.

Common hardy greenhouse ferns are the best to use for this purpose. Very many varieties used to be grown for this purpose, but first one was dropped then another until ten or twelve would now cover the list considered suitable.

The last one to be given the "cold shoulder" was the universal favorite, *Adiantum cuneatum*, better known as the common maiden-hair fern. It was really the maiden-hair fern that made the ferneries so attractive and made their adoption as a table ornament so very universal. But it would not stand the dry air of the house, burning and scalding badly and turning yellow in less than a week.

In filling ferneries either a stronger growing and

erect fern should be used or what is preferable, a *Cocos treddelliana*, a beautiful small fern-like palm, with shiny dark green foliage. It should stand just a little higher than the ferns and always in the center.

Small variegated leaved crotons make very pretty and attractive centerpieces, their beautiful variegated foliage contrasting well with the green ferns. As to the ferns to use we believe the following varieties with ordinary care and attention will always do reasonably well and prove quite satisfactory:

Lastrea aristata variegata, a low-growing variety, with variegated foliage, very, very glossy, quite hardy and will stand neglect and furnace heat as well as any fern.

Pteris serrulata, a very pretty common greenhouse fern, low growing and very hardy.

Pteris serrulata cristata, very similar to the serrulata, but having the buds of its fronds beautifully crested.

Pteris adiantifolia, a very hardy and vigorous low-growing fern; very dark green glossy foliage; much used as it stands the dry air well.

Pteris Cretica, very hardy in the house, peculiar long fronds, light green.

Pteris Cretica albo-lineata, similar to the above, with beautifully variegated green and white foliage; one of the prettiest and best for small ferneries.

Pteris palmata, very dwarf, with broad heavy green fronds, stands dry air well.

Pteris Tremula, a most beautiful fern, easy to grow, makes a fine single specimen, much used in dinner ferneries.

Onychium Japonicum, a very beautiful fine lace fern,

grows very well in the fernery. Its fine foliage is necessary for variety.

Davallia stricta, one of the best of all greenhouse ferns. The fronds are particularly pretty and of a beautiful shade of green.

Adiantum capillaris ornerus, is a variety that adds grace and daintiness to a fernery.

To be successful with the fernery it should only

(Continued on page 15, Advertising Section.)

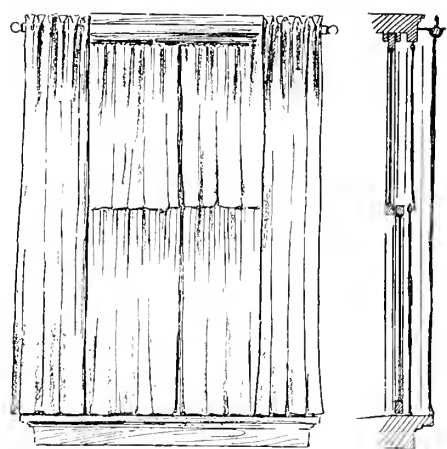


Adiantum Farleyense

The Curtaining of Ordinary Windows

By ALICE L. SMITH

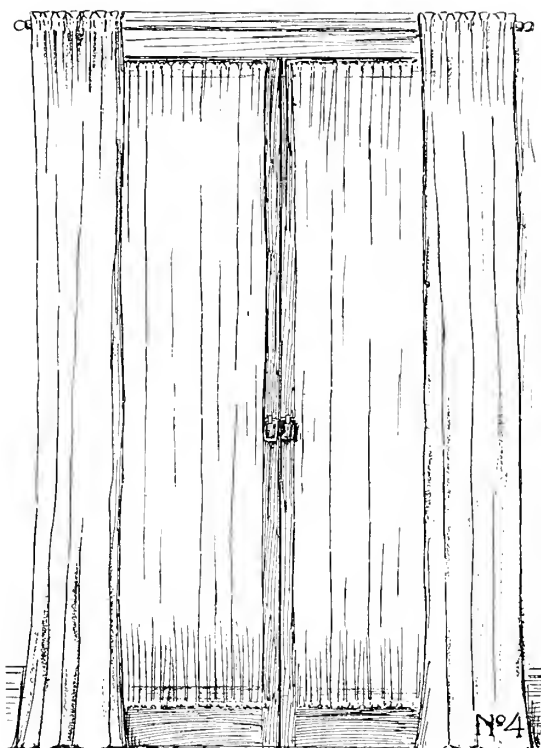
(Drawings by Sarah E. Ruggles)



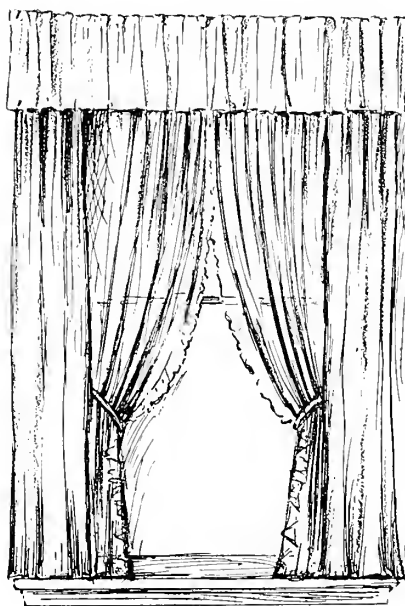
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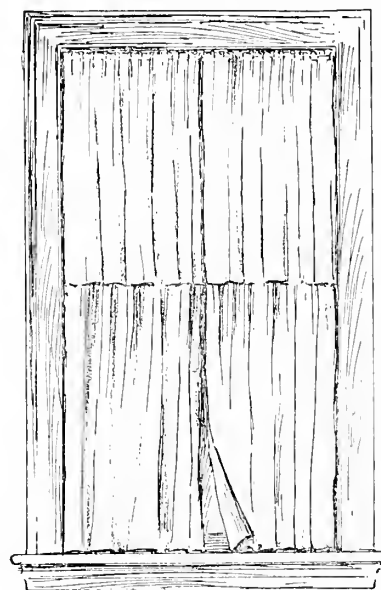
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Nº 3



Nº 7

IN response to the queries of many women who have written to HOUSE AND GARDEN on this subject, this article is prepared and offered. In a later number we will consider the correct draperies for doors and windows in more expensive houses.

Since the curtaining of windows is of very vital importance to the decorative beauty of the room, this is a matter which cannot be lightly considered. What is best suited to the various styles of windows one encounters in ordinary houses; what material to use for draperies that is not too expensive; where to obtain it and how to make the curtains, are some of the questions which have been asked. In reply to these and others the following is submitted.

Sketch No. 1 shows how a too narrow window may be given an effect of added width. The actual window from which this drawing is made is in a small house of the extremely ugly period of twenty-five years ago. A clever and artistic woman moved into it and in a marvelous way and at very little expense converted it into a charming home. The dominating consideration of cost made enlarging the opening of the window quite impossible, and in the way shown in the drawing she overcame the difficulty; also as the outlook from these windows was on factory chimneys and an unsightly side street, the use of double sash curtains of pineapple cloth was found both ornamental and useful. The walls of her room she covered with an inexpensive paper in two tone stripes of greenish tan which matched perfectly the color of the sash curtains. The over-draperies were of wool damask, in a dull sage green color made with a three inch hem, reaching to the sill and run by a casing at the top on slender brass rods. The price of this wool damask is \$3.50 a yard and it is fifty inches

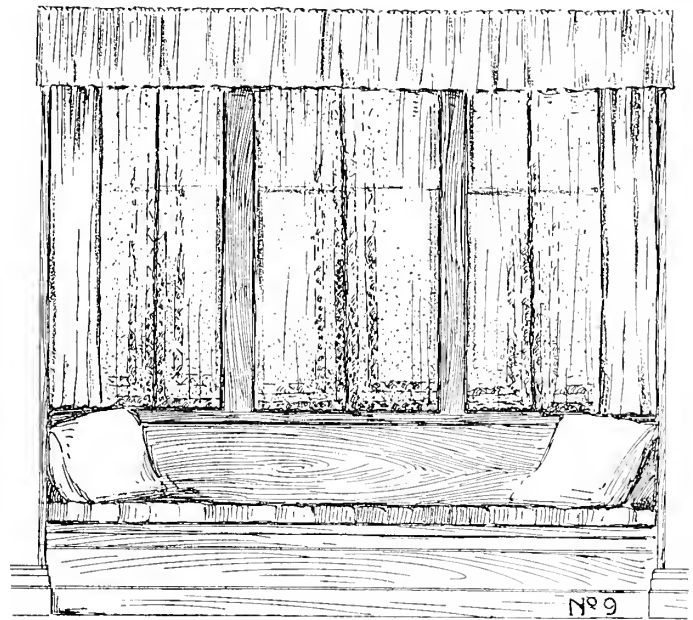
The Curtaining of Ordinary Windows

wide, and as the material hangs beautifully in soft folds, requiring no lining, they are not costly; also this fabric holds its color well. The diagram shows the extension of the rod beyond the window frame which gives added width. A French window in the same room also required breadth, and was treated in a similar manner by extending the rod. (See Sketch No. 4.) The pineapple cloth here was set close against the glass of each door and run on small brass rods set at the top and bottom of the frames, the material drawn tautly in place. The sage green wool damask over-curtains were pushed back on either side so the working of the hinges was in no wise interfered with. As this uninteresting and characterless room was to be converted into a proper setting for good handcraft furniture, the hardware was changed,—the cheap mottled copper being replaced by knobs and door latches of dull burnished brass of perfectly simple and heavy design.

Sketch No. 2 shows the proper treatment for the casement windows which open in and are set above a wainscot,—always a charmingly decorative style of window for the small house. The net or dotted muslin curtains should be hung directly against the glass and run on small rods set on the frame of the window. The over-draperies at either end may be of some thin soft fabric such as raw silk or Habutai, the former selling for \$1.50 a yard, thirty-six inches wide; the latter at 70 cents, thirty inches wide. These are run on a rod set above the casement and reach only to the sill. They hang in soft full folds and when well pushed back serve to outline and

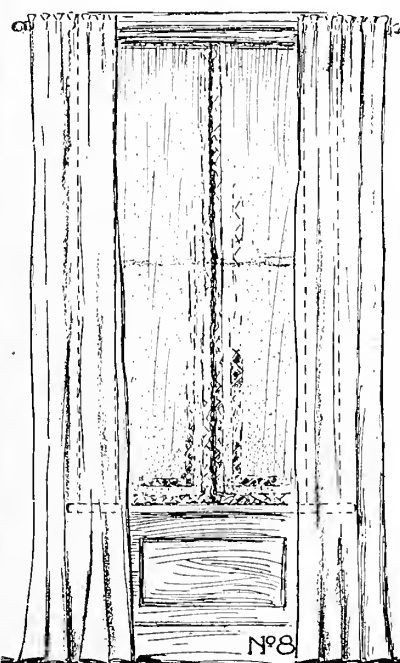
accentuate the window attractively.

Sketch No. 3 shows a valance



effect. This is a style particularly suitable to the country cottage or to bedroom windows. The Swiss or net curtains hang next to the glass, the over-draperies falling from below the eight inch valance at the top. The material used for these over-draperies and valance is frequently glazed chintz, or cretonne or any attractive cotton print. These curtains should be made without interlining.

Sketch No. 5 gives an excellent and practical suggestion for improving the long and impossible windows one finds in the city house, built some twenty or thirty years ago. The lattice effect at the top is too simple and dignified to be designated as a grille. It is made of very thin one inch strips of wood, carefully interlaced. It is then stained or finished to match the woodwork of the room and a



charming and unusual window is the result. Where it is desired to soften the light, thin silk may be set on the side against the glass. This silk should be in the same color as the wall covering or match the curtains below. Where these curtains are of net or madras the plain color used above is very effective.

Sketch No. 6 shows a casement window such as is frequently found in the modern cottage or small house. A window of such design is an attractive feature to any room. The transom of this window has been hung with short length curtains run on a straight rod and these curtains may be slipped in place and joined when it is desired to subdue the light. The lower curtain hangs from the top of the lower section of the window and reaches only to the sill. Thin silk, figured net, madras or linen are all materials adaptable to windows of this kind. The window seat below is upholstered with plain color in wool damask, velour, cotton velvet or some similar material. The pillows should be covered in raw silk or linen of harmonious shade.

Sketch No. 7 shows the double sash curtains used without over-draperies. This is a style of curtaining much seen in English houses.

Sketch No. 8 shows an old-fashioned window which has been draped with lace trimmed net curtains extending only to the sill. Over-draperies of some heavier fabric fall to the floor line. This gives more dignity and elegance than where the over-draperies stop at the sill.

Sketch No. 9 shows a window of three sections set over a window-seat. This type of window is appropriate for a country house. The valance and over-draperies are of some fabric such as wool damask, pongee, raw silk, or a silk and linen brocade. The net curtains hang next to the glass. All curtains reach only to the sill. Another treatment for a window of this kind is to have the over-draperies extend to the seat.

One should have little difficulty in securing charmingly effective fabrics from which to fashion curtains suitable not only to the windows described but to many other styles. Linen in several qualities comes in exquisite fast plain colors and ranges in price from 90 cents to \$1.25 a yard, fifty inches wide. From these over-draperies, or curtains to be used alone, may be fashioned. The same colored fabric should be used to cover loose cushions or couch pillows in the same room. For \$1.25 a yard, thirty-two inches wide, a figured linen in a variety of colors and designs can be bought. Against a self-colored ground dainty stripes of small conventionalized vines in shades of dull blue or coral, sage green or brown, may be found. Also this same quality shows on a ground of green, dull blue and white conventional figures. Charming cretonne and cotton prints may be bought from 25 cents to \$1.50 a yard. The real cost of these is the time and care necessary to choose a material

which is attractive both in color and design. The glazed chintz so much used in the English country house is much favored by some. Properly used it is a most effective material. This ranges in price, according to width and quality, from 60 cents to \$1.50 a yard. The linen taffeta and figured linen crashes are more costly than the other materials mentioned, as they cost from \$1.50 to \$3.00 a yard. This may be bought in beautiful rich tones and designs and from them curtains and furniture covers may be made which are suitable to retain the year round. All of these fabrics are fifty inches in width.

The white muslins, embroidered in colors such as green, delft blue, yellow and pink, make most attractive bedroom curtains. When made with frills up the front and caught back with smart crisp bows of the same material they are particularly effective. These launder well and cost but 40 cents a yard and are thirty-six inches wide. There are one or two shops in New York which make a specialty of these and where they may be obtained in exclusive designs.

The dotted muslins in all white and in colors for cottage windows are very attractive and can be obtained from twelve and one-half cents a yard up to fifty cents. The thin silk which has come so largely into favor in the last two or three years makes a most decorative color effect. It is a very difficult matter in any except the raw silks to find colors that will withstand the sun. Many of these, however, are so inexpensive that it is a small matter to renew them.

Of nets, the Arabian nets in shades from the lightest ecru to a self color that is almost gray are most satisfactory for rooms where dark woodwork is used. These may be made without lace or have inset lace motifs at the corners and finished with insertion and edge of the hand-made or imitation Arabian lace. In nets from the palest ivory to deep ecru one has a variety of designs from which to choose. The small shaded dot, the largessee figure, the cross, as well as those showing stripes and cross bars in pattern are much affected. The prices of these vary from 35 cents to \$2.00 a yard, according to width and quality.

Even cheese-cloth may be converted into attractive window draperies. This material can be readily hemstitched and also takes a dye excellently, and I have seen the color scheme of a room beautifully brought out and enhanced by cheese-cloth curtains which have been dyed exactly the right tone. They hang in attractive soft folds and do not at all look the cheap material they are.

Another suggestion is to leave the cheese-cloth in its natural color and stencil a border of simple design on the hem. As I have said before, it is a very simple matter to hemstitch cheese-cloth. The hem may be turned and fastened by hemstitch done in the same color as is used in the stenciled border.

Lighting the Home

By RICHARD MORTON

DURING the last twenty years, more progress has been made in the art of illumination than in the twenty centuries preceding. Shakespeare and Socrates both found the night dark without and dim within—no general system of street lighting and only a few primitive lamps and candles for the interior.

The invention of the Argand oil burner a century and a quarter ago was epoch making. And a century ago coal gas was first used as an illuminant. Westminster Bridge in London was lighted by gas in 1813, Paris in 1820, Baltimore in 1821, Boston in 1822, New York in 1823.

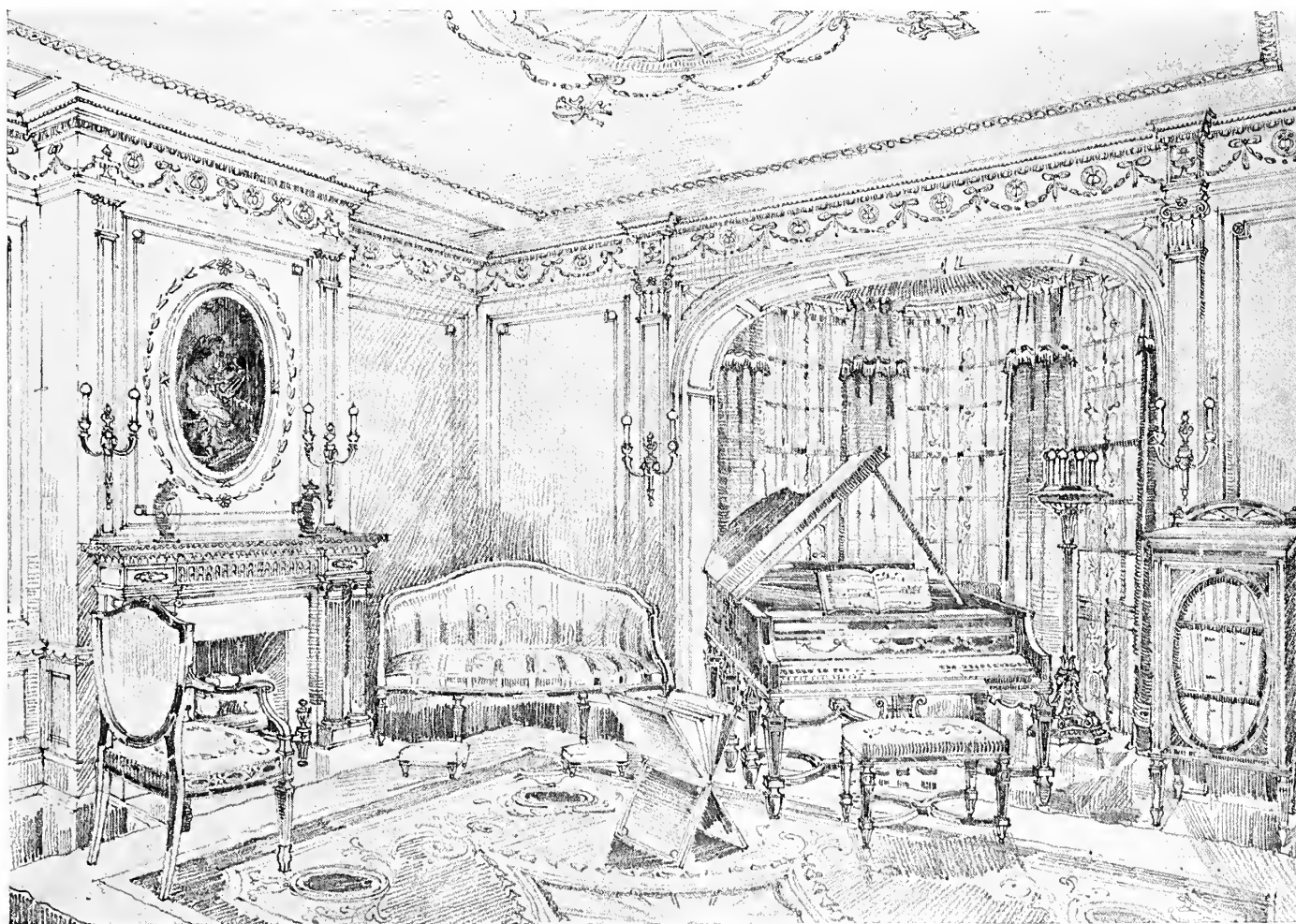
Gas and oil were the illuminants of the nineteenth century, and the discovery of the petroleum fields of Ohio in the fifties introduced a veritable Age of Kerosene and Standard Oil. The kerosene lamp is as far ahead of earlier oil lamps as the mantle gas lamp is superior to the open gas flame.

But while the mantle gas lamp is the cheapest

light known, next to the electric arc light, it is much less convenient for general use than the incandescent electric bulb that became common in the last ten years of the nineteenth century. The arc lamp that preceded it by about ten years cannot be utilized in sufficiently small units for the lighting of the home.

The incandescent electric lamp is the latest word on interior illumination and specially lends itself to decorative uses. While 16-candle power bulbs are those most generally employed, lights as small as 2-candle power can be installed when desired, and should be more frequently desired.

The unsatisfactory unit of electric, gas and kerosene lighting that our legislators selected as a normal and usual light for residences, is one of 16-candle power. This unit is too large for a light emitted from a slender glowing filament. The effect on the eye is extremely injurious. Wherever possible 8-candle power bulbs should be substituted for 16's and the tip or all of the bulb should be frosted. Or



LATE GEORGIAN MUSIC ROOM



COLONIAL LIVING-ROOM

shades and reflectors should be employed to hide the bulb from the eye altogether.

Many of the cheap shades found in the shops are worse than useless. Paper and silk shades are often recommended by decorators on account of their decorative possibilities, although they are inflammable and quench a very large percentage of the light. Porcelain shades control the light agreeably, but can hardly be regarded as works of art. Probably the most satisfactory reflecting-shades yet devised are constructed of hundreds of tiny pieces of glass mosaic. When the light is on, these glow like Oriental jewels, towards which the eye turns gratefully. Mosaic glass shades are expensive, but on account of the way in which they are put together, extremely durable.

Before the little pieces of glass are assembled on the wooden form, each is bound with a tire of copper ribbon. Then molten lead as it cools binds them together, and marks their outlines with gray relief. Even falling from a considerable height injures them not at all, or so slightly that repair is easy and inexpensive. On this page above we illustrate interesting examples of bronze Colonial and Georgian lamps with mosaic shades.

The placing of the lights is all-important, and

depends largely on the way in which the room is to be used. For the dining-room a hanging lamp that concentrates the light upon the table below is imperative. This should be supplemented by wall brackets near the sideboard—and wherever required for general illumination, little of which is needed in an apartment used exclusively for dining.

In a hall, reception-room, or ball-room, quite the opposite is true. General illumination *only* is desirable, subdued in the hall, bright in the reception-room, brilliant in the ball-room. Formerly, concealed lighting with the bulbs hidden behind the cove of the ceiling was sometimes attempted. The extravagant waste of light, combined with the never pleasing decorative effect, has convinced most of its futility.

A source of light if not too bright, and particularly if in rich colors, is the most prominent and joyful decorative object in an interior. Why try to hide it?

The light should seldom be at the height of the ceiling except in low rooms. In low rooms the light sources should be in small units, on account of their necessary nearness to the eye. As the height of the ceiling increases, larger units are permissible, and on account of the greater economy in use of large units,

(Continued on page 15, Advertising Section.)

The Furniture of To-day

By THE EDITOR

THE general trend in house furnishing now, makes for simplicity much more decidedly than has been the case for very many years.

This dominating note is felt as much in costly and handsome furnishings as in the fittings of the least pretentious homes. The Renaissance of hand-made furniture is here and how much that means all along the line, from the simplest and least costly to the most elaborately carved pieces, we and the succeeding generations will testify. The machine-carved, turned, badly put together and highly varnished chairs and tables which have made hideous the homes of the well-to-do in the past are fast disappearing, and in their place have come the beautifully designed and executed creations of to-day which stand for all that is good in craftsmanship, and frequently we find are exact reproductions of the best that was offered in the days of such designers as Chippendale, Heppelwhite, Sheraton and their peers. The beautiful console table shown in the picture is a very perfect example of its kind. It is the product of a shop where the highest standard of excellence is absolutely

upheld. An excellent idea of the sincerity of this standard is shown in the following excerpt from a brochure written by a well-known student of crafts,

particularly as expressed by the modern art movement. He says, "Simplicity in the furniture made by this firm has been secured not for the sake of cheapness but for the sake of elegance and truth." He also tells us that the thought came to the head of this firm, "Why can we not make in America, furniture as good as European, but simpler and more organic. Furniture that is right in wood, workmanship and design, but not overcarved or overdecorated."

* * * * Why should not the price be governed by material and labor. To this end simplicity was sought, but with no intention of being commonplace or ugly. Wood is beautiful in itself, why not let it show forth its own beauty,—frets, mouldings, spindles and carvings prevent good finishing, why not let the beauty of it depend upon the finishing; to have perfect finishing we must have perfect cabinet work. The

design should be made, not for itself but to bring out the quality of the wood, and to give the

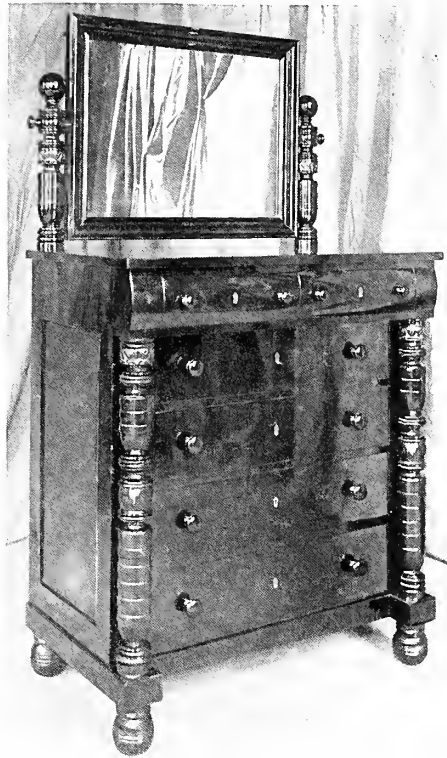


FIG. 1—A BUREAU

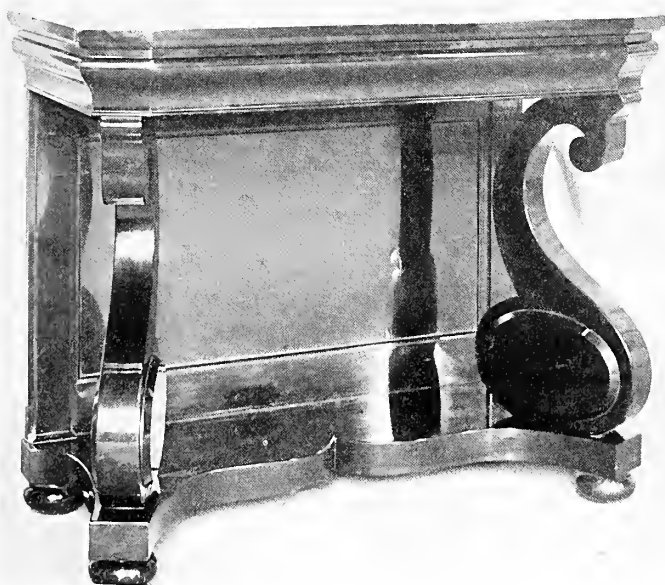


FIG. 2—A CONSOLE TABLE

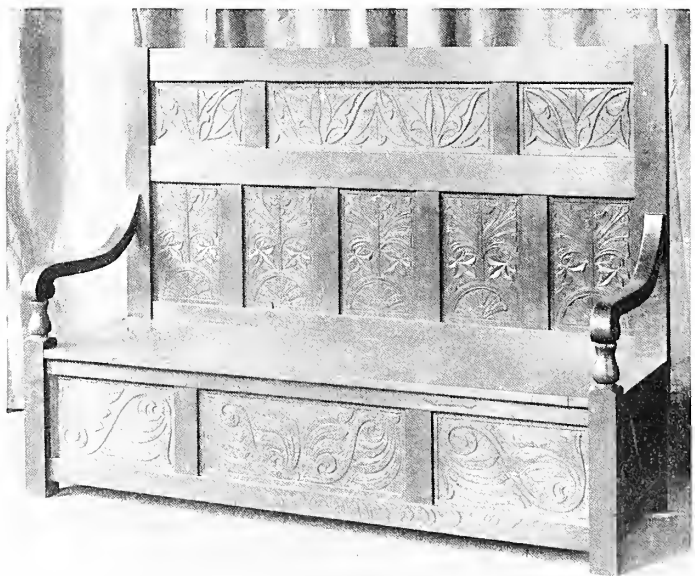
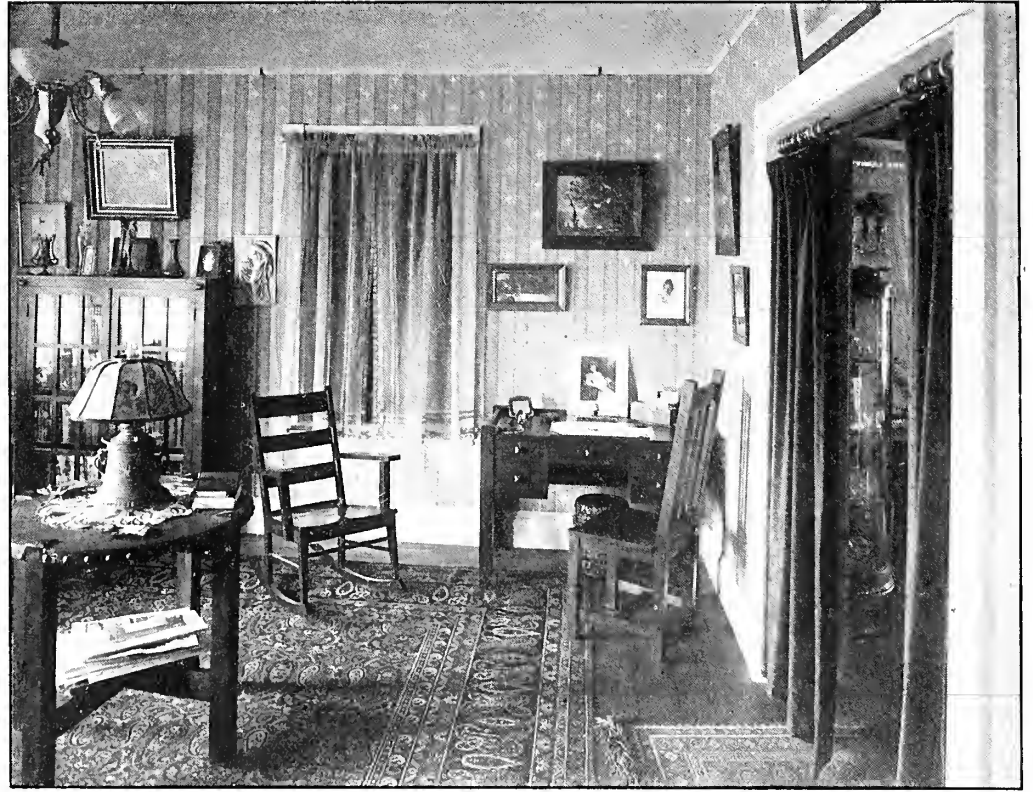


FIG. 3—A HALL SEAT

cabinet-maker and finisher a chance."

Examples of furniture shown in cuts Nos. 1, 2, 3, 4, and 5, embody these ideas, as they are from the workshops of the men who have thought thus deeply on the subject.

For houses where simplicity and economy most go hand in hand, furniture substantially made and well put together, and of good line and dignified proportions can be purchased. Used in the quaintly artistic room shown in the picture, are simple pieces of good design which are typical of the kind of furniture recommended where there is little money to be spent. This furniture is made in oak, ash, and birch, and can be finished in the workshops in accordance with the purchaser's instructions, or may be bought in an unfinished state



AN ARTISTIC LIVING-ROOM

and treated to match the woodwork of the room in which it will be used.

Where Colonial or any period furnishing is attempted, it is necessary to select the furniture with the greatest care. Where one is not personally familiar with the correct styles to use for certain periods, expert advice should be taken on the subject. The value of many a piece of furniture—charming in itself—has been wholly lost by improper environment. There are firms who make a specialty of reproducing the Colonial designs with absolute accuracy. With carefully selected wood and the best cabinet work this furniture cannot be surpassed in beauty and certainly is not equaled in stability by the really old pieces.

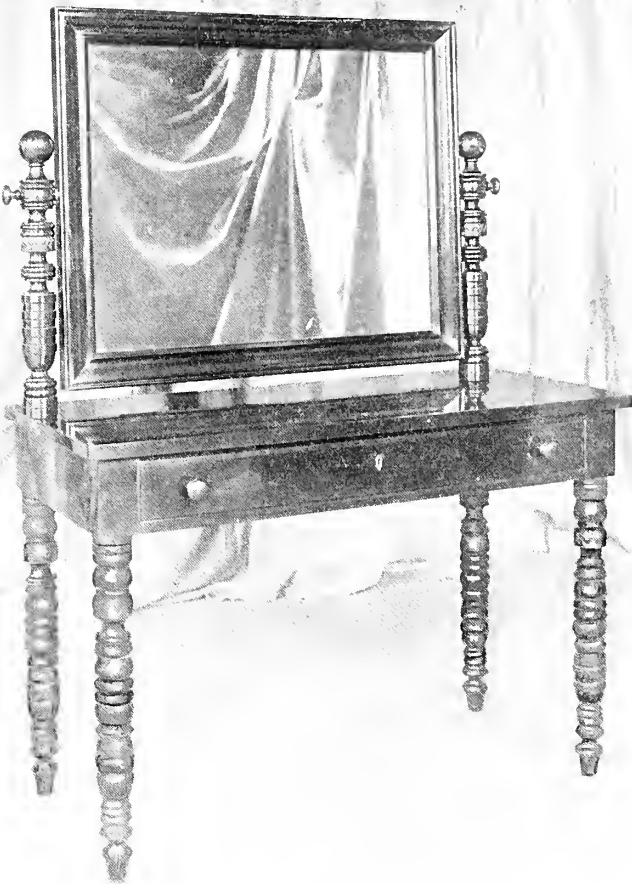


FIG. 4—A DRESSING TABLE

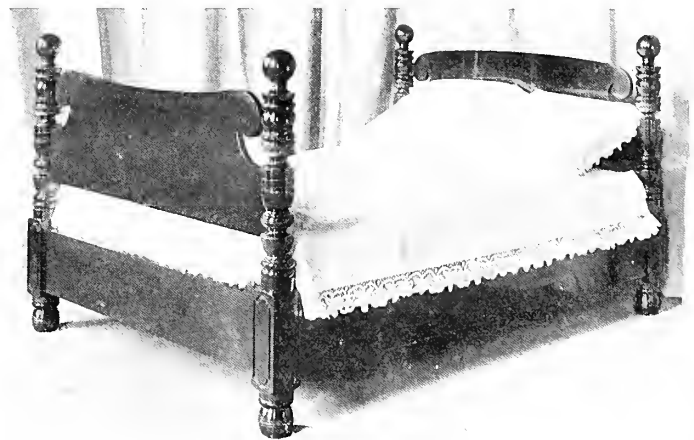
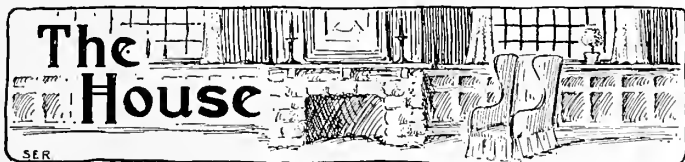


FIG. 5—A BEDSTEAD

SUGGESTIONS FOR THE MONTH



It has been said that the three hardest things for a woman to choose are a husband, a silk dress and a carpet, and perhaps it is true—certainly the homemaker is confronted by few more vexing questions than that of floor covering. In October this is a question which is uppermost, for it is then that the house is commonly made ready for winter occupancy. From the sanitary standpoint bare, hardwood floors and rugs are best, but if a house is not well built carpets are sometimes essential for warmth. Of course if one has the capital to cover the initial cost no rugs are as economical as the Oriental and none as greatly to be desired. But beware of imitations. Unless you have had much experience either take an expert with you when you make your purchases or else go to a dealer of such well established reputation that you may depend upon his word. It is so easy to be deceived and so difficult to be sure; and of course the stability of the colors and durability of the rug depend upon this. In the selection of pattern also have a care—even all Oriental rugs are not desirable—some of the designs being far preferable to others. Indeed in the purchase of both rugs and carpets it is well to remember that the covering of the floor should not be a predominant note in the decoration of the room but should be in harmony with the other furnishings, and with the walls serve in part as a background. For this reason pronounced colors and large patterns are usually to be avoided. It always pays to get the best quality but it is not essential to get the most expensive kind. A Hopi fibre rug is better than a poor moquette, and a tapestry Brussels than an imitation Smyrna. In fact, though it be out of season a word may be said in favor of the fibre rugs which are extremely cheap, very decorative, and thoroughly unpretentious. For the cottage home they are ideal and in the city home they are not out of place. If more people had the courage to use simple, inexpensive things we should have many more attractive and livable houses.

And after all that is the secret of good furnishing, the house should not be a series of show rooms but a place to live in. But how few seem to have been planned with this object and how difficult it is in many homes to even find one comfortable chair!

This same theory holds good in regard to the windows. They have a definite function which when they are swathed in much lace and many fabrics they are unable to perform. Curtain the windows

(Continued on page 16, Advertising Section.)

If grass seed were not sown in September there is yet a chance to obtain a good lawn by sowing as early this month as possible.

This is an ideal time in which to plant; time is saved and quicker and better results are obtained. Where planting is done now, the early spring will find the plants pushing out without the check usually incident to the spring-planted stock.

Bulbs can only be planted in the fall with a hope of satisfactory results. Plant them early.

The seed of such annuals as asters, pinks, zinnias, marigolds, petunias, scarlet sage and verbenas should now be sown. They will lie dormant until the warmth of spring when they will germinate. Then they will come into rapid growth, producing flowers weeks in advance of spring-sown seed, and will self-sow for another year.

Crocuses, pot culture especially, should be potted early. The dish crocuses are of great beauty for either house or garden.

For a fine window display, the finer varieties of hyacinths and narcissus deserve attention. No flower is more appreciated than the narcissus when grown as a window plant. The earlier the bulbs are potted and the better they are rooted before being brought to light, the better will be their display of flowers.

This is a good time to put out hardy rose plants; those two years old do best. While October is the most desirable time, they will do well planted even later if the weather is open and seasonable. After the plants have been set, the soil should be drawn up around each plant and a good mulch of well rotted stable manure applied.

The hardy flowering shrubs can be successfully planted at the same time and given like treatment.

A present investment in hardy bulbs, if given proper attention, will yield satisfactory results. Among these may be classed the tulip, hyacinth, narcissus and crocus, and they will withstand the severest winter weather. Their fragrant and bright flowers are among the first to appear in the spring. October and November are the best months in which to prepare and fill the beds—October is the better

(Continued on page 17, Advertising Section.)

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor wishes to extend a personal invitation to all readers of House and Garden to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

[Owing to lack of space in this issue, the Editor's Talk is omitted, but will appear as usual in the November number.]

SANDALWOOD FOR BURNING

Will you kindly direct me as to where I can procure sandalwood to burn for getting rid of flies, as suggested in the July issue of your Magazine.

Mrs. T. M. M., Abington, Conn.

Answer: I have referred your letter to the people from whom this can be obtained and you will doubtless hear from them promptly.

PIANO FOR A MISSION ROOM

Would you kindly advise me in the selection of a piano. I want one of good make but I particularly desire a Mission case as it will be used in a Mission room which is as typically Mission in the detail of wood trim and finish as in the furnishing. I do not want to spend more than \$500 or \$600, as the life of the piano is short in this climate. I enclose you a diagram of the room and would ask that you suggest the best position for the piano. New Orleans.

Answer: Many good manufacturers of pianos are putting out uprights in cases of so-called Mission designs. These are always a dark stained wood and have a dull or flat finish.

Directly under the high set amber leaded glass window which your diagram shows would be the most advantageous place for your piano.

WAXED FLOORS

I am particularly partial to waxed floors and do not in the least mind the trouble of having them renewed. Please advise me regarding the best wax to use, and is it necessary to stain a floor of oak so as to have it look best? I enclose a stamped envelope for reply. St. Louis.

Answer: I am glad to send you the names of several wax finishes for your floors; any one of these will give you entire satisfaction. A stain is not essential by any means for a floor which is to be waxed. It is

simply a matter of taste. There are brown shades which are effective, though many prefer a dark mahogany stain for floors.

RUBBER TILING FOR KITCHEN FLOORS

Do you like the rubber flooring for kitchens and is it very costly to use, and does it require to be renewed frequently? Mrs. R. B.

Answer: I send you an address from which you can obtain full and reliable information in regard to rubber flooring. For certain floors it is an eminently practical and wise selection.

PAINTING WICKER FURNITURE

I am anxious to finish some old chairs myself with a paint which will dry with a gloss and go on easily and smoothly. Can you supply me with the name of the kind I should get? I send self-addressed envelope. Also do you like painted wicker furniture in a parlor? It has been suggested to me that I paint my old wicker chairs, which are somewhat soiled, a light straw color and put some loose red plush cushions in them. My walls are covered with a red striped paper; my curtains are net, trimmed with applique. The rug is red and green. I have some Mission furniture in the room and the woodwork is white. My mantel is grained oak. I need some new portières too. What shall I get? Would you say to put some gilding on the chairs if I paint them white or straw color? Wichita, Kans.

There are colored varnishes or enamels on the market which will give you the effect you speak of. I send you the address requested. However, let me suggest that you use a rich crimson enamel or dark ivy green for the wicker chairs. Upholster the loose cushions with linen taffeta showing a close pattern of crimson hollyhocks and much green foliage on a white ground. This will make your cushions much more attractive than the plush, as well as being quite in the

present vogue. Make straight over-draperies from the same taffeta and hang at your windows, outlining the net curtains. The green and crimson of the flowers will bring the green and red of your rug into harmony with the room. Under no circumstances use any gilding on your chairs. Your portières should be of plain red cotton velvet exactly matching one shade of your wall-paper. These should be made without interlining, simply placing two widths of the material together and tacking at intervals. Finish by a casing at the top and run loosely on a brass rod. Your woodwork should show an ivory tone in preference to white, and by all means have the oak grained mantel painted also to match it. The price of the linen taffeta is \$1.75 a yard, fifty inches wide, and the cotton velvet is \$2.40 a yard, fifty inches wide. I send you samples of these materials that you may see the colors and try them with your wall-paper, as it is essential that these harmonize with wall-paper and rug.

IN REGARD TO PAINT SPECIFICATION

I am informed by my architect that it is possible to have specifications written in which all materials covering the surface of the house, such as exterior paint, exterior stain, porch floor paint and finish for all interior standing woodwork and floors may be obtained from the same manufacturers. Is this true? If this be so, will you advise me what manufacturer you would recommend me to write to, as your experience in all of these lines is, of course, extensive. One advantage to me would be having all goods shipped together as I am pretty far from the center of things. Moose Jaw, Sask., Canada.

Answer: I have sent you the address requested. I think you will find the materials advised will give you entire satisfaction.

A NORTHEAST BEDROOM

I am doing over my chamber, which is 15 x 15 on the northeast corner of an old-fashioned square house. The woodwork is to be white enamel, and I shall stain the original pine floor. Would like a dull green finish. What would be the best way to obtain it? I want a light cheery paper. How would a white ground with pink roses in large figure do, without any border, using cretonne over-curtains to match at the two windows? Or is there a more dainty way to paper? Shall use white iron bed and golden oak chiffoniere and cheval glass. Maine.

Answer: I think that you would find a soft brown stain more acceptable for the floor in the room you describe than the dull green. I, however, send you the addresses of the firms from whom these can be obtained. You do not mention whether you wish a gloss finish or not. You might use wax or any of

the prepared finishes which are good. Some of these give a high gloss finish and others a semi-gloss closely resembling wax. I send you samples of paper with pink roses on a white ground, also a paper showing a mingling of roses and lilacs. This is a very attractive paper on the wall. Your ceiling should be ivory white and drop to the picture rail. I have taken the liberty of suggesting the muslin draperies for this room, samples of which I send you.

SELECTING A MANTEL FOR A LIVING-ROOM

We are just planning the interior detail of my new home and I am particularly anxious to have this in good taste and attractive. The Editor's Talks have been of much service to me in deciding certain points. I would, however, like a little specific advice in regard to the mantel question. My living-room will be finished in chestnut wood in accordance with the suggestions in the Editor's Talks. This will be stained a dull brown. The room is 18 x 24 and has an alcove window. At the other end from the alcove is the fireplace and it will be a very large one. The wall above the six foot wainscot I wish to cover with a figured paper, something showing designs of trees. Would you suggest cobblestones, carefully selected in size, for the fireplace, or would you advise tiles? I shall probably use brass fixtures in the room. As it is a large room and has a fairly high ceiling, perhaps the Colonial fixtures would be suitable. I would, however, like advice on this point as well. There are beams on the ceiling, not heavy ones, however, and rough plaster will be used between. What color shall I make the ceiling? Should the mantel shelf be like the woodwork of the room or if I use the cobblestones would it look well painted gray?

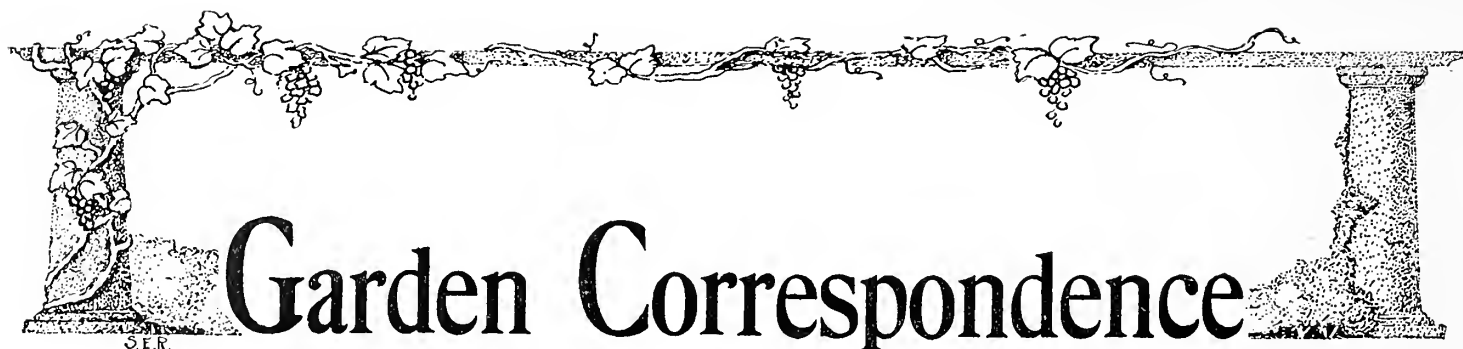
California.

Answer: You do not state whether your house is a country house or will face a city street. This would make some difference in your decision in regard to the facing for your fireplace. If it is a country house, the cobblestones would be extremely attractive, not however, for the hearth, as it would be impossible to keep this in any degree tidy. The gray cement should be used for the hearth with the cobblestones. The cobblestones should be laid in a gray mortar and set rough.

By no means paint the mantel shelf. This should be of the chestnut like the standing woodwork and stained and finished in exactly the same manner. If this be a town house I would suggest tiles in a soft shade of sage green with the dull finish, for hearth and facings in preference to the cobblestones.

In regard to fixtures, wrought iron or bronze would be particularly attractive in this room. I am

(Continued on page 19, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

SHRUBBERY FOR PROTECTING A BANK

I have a summer cottage and am losing a few feet of bank every year from frost and tide. The bank is low. What could be planted of sufficiently dense growth to protect it? The climate is very severe and the bank naturally exposed and non-fertile. My neighbor's place is much higher than my own and at the division line there is a steep grassed bank about four feet average height. In fact a terrace. I have thought it would be an ideal place for shrubbery to break the abrupt effect and make a sort of dividing hedge. The ground will be naturally damp. What would you suggest. The winters are severe and spring and fall quite long and cold.

My trees prevent me from getting good results in growing a grass lawn which I need badly. Please suggest.

J. H. D., Amherst, N. S.

It is a very difficult question to answer unless one could visit the location and examine the surroundings. I can only make suggestions. Examine similar situations and exposures near you, and see if any shrubs, native or exotic, are growing there. If so, use them.

Whatever you use, plant thickly. Often a single specimen of a species may fail in a bleak situation, whereas a group of them may thrive. That is because each helps to protect the other. Mulch heavily at the roots with strong manure, which, while fertilizing the shrubs, will help hold the soil. The following shrubs are suitable in many such cases: *Myrica cerifera*, our native bayberry, will stand extreme exposure and do well in poor soil. It grows some four to five feet high. Our native wild roses, huckleberry, *Rubus Canadensis*, the wild blackberry and the sumacs, might do.

A good lawn cannot be had under the shade of trees. The absence of sun is one cause, and the scant amount of moisture and food left after the stronger roots of the trees have had their fill is another. Heavy manuring on the surface during the winter will help it—if not too shady.

THE TIME FOR TRIMMING SHRUBS

As a subscriber to HOUSE AND GARDEN I take the liberty of asking the following:—What time of year should the following shrubs be trimmed?

Deutzia, Philadelphus, red twigged dogwood, lilac, Japanese yucca, hardy hydrangea, yucca, snowball, purple berberry, *Berberis ilicifolia*, *Berberis Thunbergii*, spiræa, weigela.

We have large maple trees about thirty years old. The ground has gradually washed away leaving some of the top roots exposed. Is it a bad idea to put dirt about four feet deep and six feet wide, close around the tree; or should the dirt be placed over the ground up against the bark and trunk of the tree.

I enclose a stamped envelope for reply. Thanking you in advance I am,

Yours very truly,

R. W. F.

If the shrubs are much out of shape, trim them in the spring or fall, cutting out all weak and dead wood, and all branches that

cross and rub against each other. This may naturally destroy some flower buds, which must be sacrificed for the general good. Afterwards, when in need, trim the spring flowering ones right after they have bloomed, and the fall blooming ones in the winter.

This applies mainly to shrubs grown for their flowers. The red-twigged dogwood is grown for its bright colored bark in winter. It is brighter in the young wood than in the old. Cutting it back quite severely each or every other spring gives the necessary vigorous shoots that color well. The berberries should be trimmed but little, if any, except for the removal of dead wood or any shoots too ambitious, which may be taken out any time. There is a class of shrubs, some of the spiræas being among them, notably *Spiræa callosa* and its varieties, that are summer bloomers. They are generally classed as spring flowering and trimmed when through blooming. Finer flowers but less in number may be had if this shrub is not trimmed until early the following spring, and then cut back close to the ground. It will send up strong shoots bearing large flat heads of flowers. If these are cut off just below their base, when faded, other flowers will be produced along the stem lower down.

The yucca is a hardy perennial with evergreen foliage. All it needs is to remove the dead flower stalk and any decayed leaves.

The soil may be replaced even up against the tree trunk to the same level it stood at originally and even a foot higher. Often where roots are exposed near the trunk, the bark loses the appearance of "root bark" and assumes the character of the bark above, and the tree goes on as if nothing had happened. These large roots are merely the channel through which the food is conveyed from the feeding roots farther out. As a rule, the roots extend as far out as the tips of the branches, and the main feeding roots are near the extremities. Four feet is quite a depth to wash away and still leave the tree standing. Generally over ninety per cent of the maples' roots are within that distance of the surface. Haven't you miscalculated?

Now that you have the opportunity to aid your tree, spread a six inch layer of manure—fresh or rotted—all over that portion you are to cover, and place the soil over it. If you cover only to the original level, you can go close to the trunk, but if over a foot above that, keep a foot away.

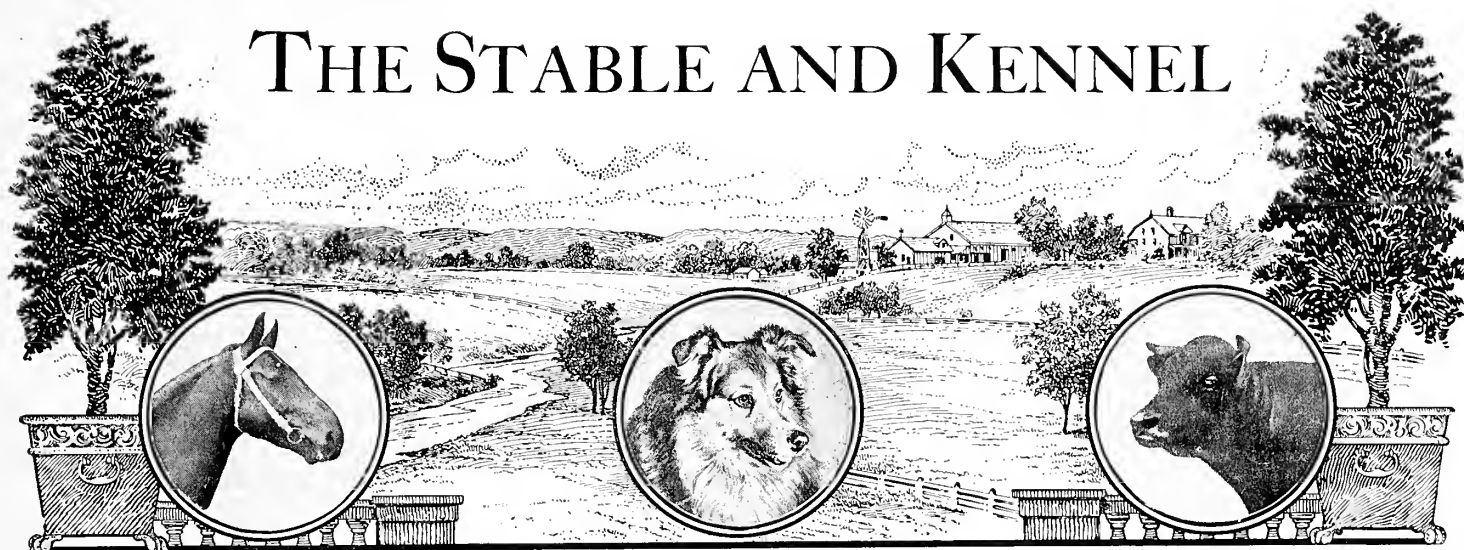
SPANISH MOSS

What is the botanical name of the Spanish moss so often seen hanging to the trees in the South, and how is its life sustained? Is it a parasite?

S. E. M.

No, a parasite inserts its roots into the living tissue of another plant and draws its sustenance from it. The Spanish moss is botanically known as the *Tillandsia usneoides*, an epiphyte depending mainly upon the moisture in the air for its support, although it belongs to a family where some of its members grow in the ground. It is closely related to the common pineapple. An interesting description of the Spanish moss will be found in the December, 1906, issue of HOUSE AND GARDEN.

THE STABLE AND KENNEL



EDITED BY JOHN GILMER SPEED

Horses and Othersuch

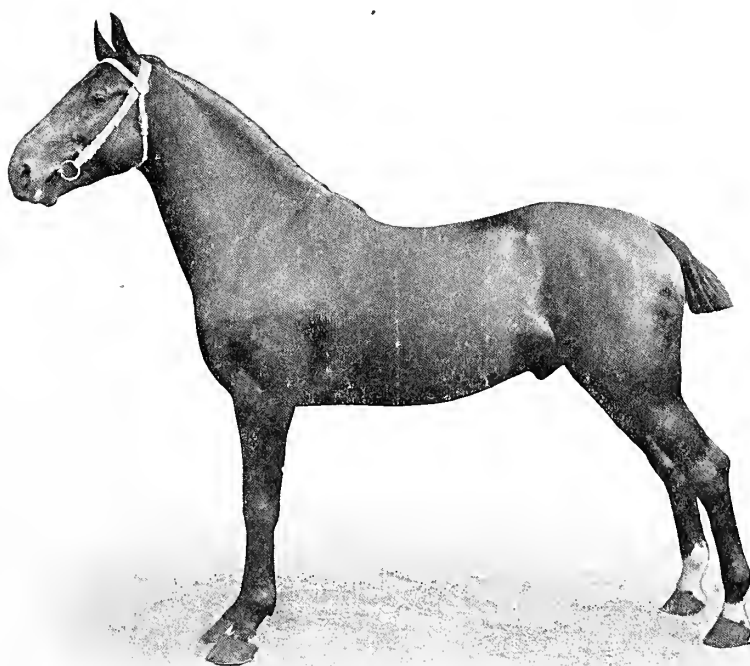
THE purpose of this department is to take counsel with those who have country or suburban places as to the purchase, keep and treatment of such animals as horses, cows, dogs and poultry that are appropriate adjuncts to the home. The Editor disclaims at the outset any pretense to the last knowledge on any subject, and, while he is willing to give advice in regard to the things that come within the range of his experience, he is also confident in the expectation that he will learn much from those he is fortunate enough to interest. Therefore at the beginning he says to the readers of HOUSE AND GARDEN: come let us take counsel together.

The most important animal adjunct of a country home is the horse, just as the dog is the most interesting. Keeping a horse is not a thing to be entered on lightly. It therefore behooves each person who thinks of such a venture to ponder the matter soberly. A good horse may not be bought for a mere song, nor can he, like the wild ass, be fed on the East wind. No, a good horse must be paid for with a good price and fed on good oats.

and hay, both of which cost money. He must also be properly housed and carefully groomed. So I insist that the ownership of a horse is a serious matter and worthy of sober consideration. But if we will have a horse, and I know of nothing that adds more to the felicity of a well-constituted person, we should determine why we want a horse and what we wish to do with him after the acquisition.

There are kinds and kinds of horses, the types being very various and the characteristics as numerous as the individuals. To get a horse not suitable for the purpose to which the animal is to be put

is sure to lead to a quick disappointment. An unsuitable horse is no better than a bad horse for the business in hand. A pony is excellent for some kinds of work, a draft horse for other kinds of work. And in the range between one extreme and the other there are horses that fit into each particular place. But perfect horses are few and far between. The first Tattersall said that a man who in a lifetime had one perfect horse should count himself very lucky. It is not well



FRENCH COACH HORSE, CHANDERNAGOR
Imported and owned by McLoughlin Bros., Columbus, Ohio

therefore to be discouraged because your first horse, or your twentieth for that matter, is not perfect at once in conformation, in action, in temper and in health. Pretty near to perfection is as good as perfection itself to those not highly critical. This is no suggestion, let me hasten to say, against being critical either in selecting a horse for purchase or in judgment of him afterwards. Horse sense, which has long been highly esteemed, does not refer to the capacity of the horse, but to the knowledge that we acquire in the study of the horse. He is a good textbook and when we know how to read him at sight we have acquired a knowledge that is much rarer than the generality of us are willing to admit. This is a very curious human characteristic and one that I confess I do not know how to account for unless it comes by inheritance. Those of us who are of English descent pretty surely get our assumption of "horse sense" in that way, for it has been a common saying time out of mind—I came across it in the *London Saturday Review* only yesterday—that every good Englishman is at once a horse lover and a good horseman. But the assumption and self-deception are almost universal. A man will not pretend to know Greek if he do not know it at least somewhat, nor yet the higher mathematics nor Esoteric Buddhism. But the horse—why, to be sure. Have we not seen horses all our lives and been served by them? Of course we know them. This self-deception is what leads to our easy undoing when we meet the wily gentlemen who give the odds at the race tracks and then again when we chaffer with the astute horse dealers in an effort either to buy or sell. Still there is no cause for discouragement. When we have learned humility we are in a proper frame of mind to appreciate horse virtues as well as human.

So, when we have determined that we want a horse we must also determine why we want him. Is it to catch the train at the station? Is it to canter over

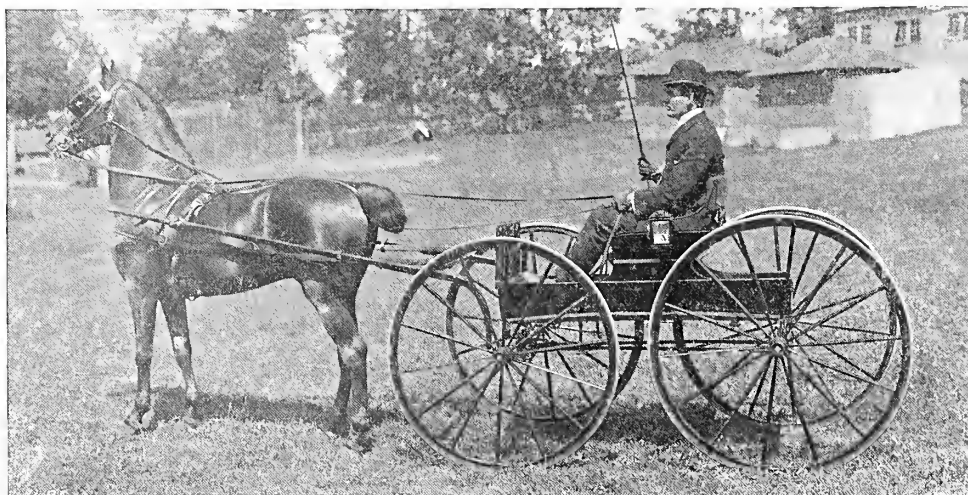


KENTUCKY SADDLE HORSE, MAYO

Owned by Mrs. John Gerken, Sheepshead Bay, N. Y.

the country roads and by-paths for fun and recreation? Is it to drive out on the roads in a runabout or rockaway? Is it to follow the hounds across country? Or is it to do all these things and still keep only one horse? An easy answer to the last question would be to say that such capacities could not be united in one horse. Probably no one horse would be likely to win in a show ring in all the classes enumerated. But it is not impossible. I have seen horses pretty nearly as good as that. Such horses are called general utility horses and in the basic American horse stock there are types potential in the qualities that make for excellence in all these fields. The man that is to keep only one horse, unless he is sure that he will only want one class of service from his horse, should by all means try to get a general utility hack, which is ordinarily in the catalogues of the dealers called either a ride and drive or a combination horse.

If you want a horse for station work alone then it is pretty sure that the animal should have size, weight and decent speed. Indeed the heavy coach horse is about the same as that needed for station work. We have never had in this country a distinctly reproducing American coach horse type. When they have appeared, and still been of American blood, they have



MORGAN STALLION, METEOR MORGAN

Owned by H. P. Crane, Esq., St. Charles, Illinois

merely happened and have not been the result of purposeful breeding. This has been acknowledged officially and the United States Department of Agriculture is now conducting experiments in Colorado to the end that we may have American coach horses of a distinct type. Meanwhile we have depended largely on the union of hackneys and French coachers with our own trotting stock. These combinations have not been entirely happy, for both the English and French heavy horses are more "cold blooded" than our own and the progeny of such matings have generally not been an improvement on either line of blood.

Still station horses and coach horses may be had. They should be near to 16 hands in height and weigh somewhere about 1200 pounds. Such a horse symmetrically formed and clean in action can carry a station wagon or a rock-away at a good pace over any road not too long or too heavy of grade. These two matters—length of road and steepness of grade—should be very carefully considered when selecting both horse and station wagon. Where the road is either hilly or long a carriage of as little weight as is consistent with strength and durability should be selected. And tolerably light wagons of much strength can be built in this country where wood is available that is both tough and light. But in equipages we are apt to take our ultra-fashions from England, where carriages are heavier than they need be when our hickory wood is used in construction. If we must have heavy wagons we must have heavy horses or use a pair to do the work which, under other conditions, might be done by one. Depend upon it, however, that it is more difficult to get a large heavy horse that is at once clever and smart than a smaller one, and the weight of the load to be drawn must in a great measure determine the size. These things being determined the next most important consideration for a station horse is his temper. He must be amiable. A restless and fretful horse has no place in such work, where there are often fright-sights and sounds to be encountered.

Now suppose the one work the horse is to do is to be under the saddle. Here we must consider two chief things—the skill of the rider and his weight. An unskilful rider or a beginner in the art should have a very quiet, even a sluggish

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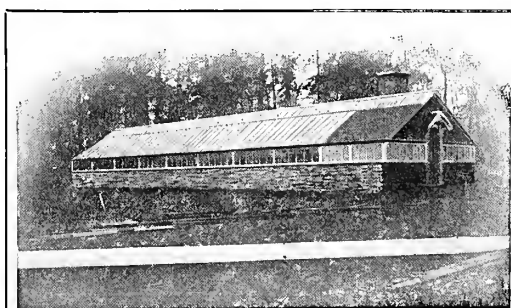


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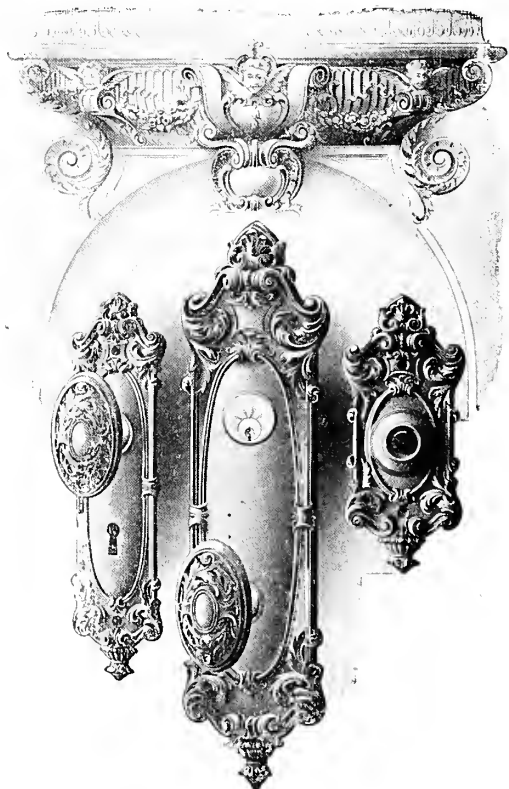
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mount. With more experience and greater skill a better mount will inevitably be required. But a saddle horse, as a rule, should never be larger or heavier than his special work requires him to be. A saddle horse, whether for a light weight or a heavy weight rider, should have well defined high withers, sloping shoulders, a short back, strong flat legs well set under him and be particularly muscular and well developed in the hind quarters where is the propelling power. The ideal saddle horse should be about 15½ hands in height, and weigh 1050 pounds. Such a horse, with a conformation of the kind indicated, should be up to 180 pounds and sometimes very much more. When we look for mounts for men over 200 pounds in weight we have to consider the probable carrying capacity of



HACKNEY PONY, DONCASTER MODEL
Owned by Mrs. John Gerken, Sheepshead Bay,
New York

each animal and that capacity in my judgment is regulated by the shortness of the back with reference to the size and position of the legs that have to carry the weight in motion. A bridge designer ought to be a good judge of the capacity of a weight-carrying horse. Big man, big horse was once an axiom; but the capacity of small horses—horses of the cob-built kind—is now highly appreciated for such work. We have in America the most excellent material for saddle horses and there is no reason why all classes of riders may not be admirably suited if the purchaser have competent advice in making his selection.

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(Continued on page 10.)

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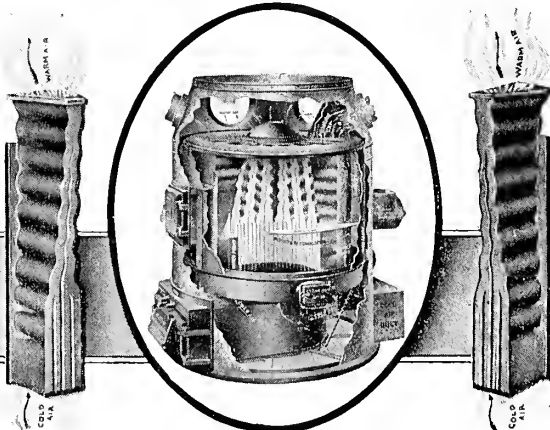
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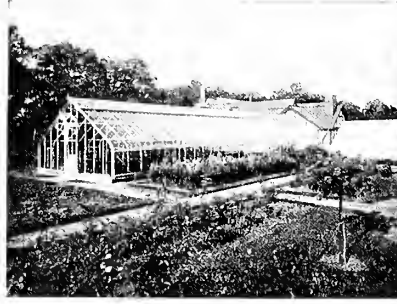
CHARLOTTESVILLE, VA.

wish. Our light driving horses are the envy and the wonder of the world. They can go fast and they can stay long. And then we have the incomparable Morgan, that Vermont product which exemplifies the sturdy character of the people of that mountainous, though fertile State. But in driving horses, as in saddle horses, no greater size should be looked for than just enough properly to do the work required. Large horses hammer themselves to pieces much more quickly than smaller and the latter are preferable in all cases save those where they are too light for the work in hand.

And to ride across country? Here the thoroughbred is to be preferred except where he is not up to the weight. Then a half bred must be resorted to. But where is to come the horse that is to do all these several things? He may be found in any of the classes mentioned or all the classes may be united in one that we call the general utility horse. The best general utility horses of a high grade are probably to be found in Kentucky and then as a rule it will be found that they are eligible for registration in the books of the National Saddle Horse Association. By breeding they will likely as not have in them strains of the Denmark and Indian Chief blood. Horses so bred have speed, style, beauty, stamina, intelligence and docility. There is no work to which they may not be put, there is none in which they will not do themselves credit. In harness, under the saddle, in the hunting field, or even in the plough, they acquit themselves with the honor that is an obligation of high lineage. So it is possible that a man with only a stable of one can have a great variety of uses from that one if he be lucky in the selection of a proper horse properly bred, and know how to use him. But what has breeding to do with the individual horse if the owner have no purpose of breeding? If breeding be not worth considering in the individual horse then its consideration in the propagation of horses is not important. In a horse bred on certain lines we know what we have a right to expect. It is perfectly true that those excellently bred are sometimes extremely disappointing; but they ought to have been better and then surprise us in disappointing us. It is also true that horses of haphazard breeding are often excellent; but in such instances they surprise us in their worthiness.

It is an unsafe thing to underrate the importance of good breeding. Your well bred Morgan will probably last you from five to ten years longer than any other type, and your Kentucky Denmark will have nearly five per cent more of that precious thing we call quality.

Selecting a proper horse for the work in hand is easy or hard, as the case may be. And much depends on where the purchaser lives. In the great cities there is usually a wide range of selection. The horse markets in New York, Philadelphia, Boston, Chicago, St. Louis and many other large towns are well supplied and there are reputable dealers to be found in pretty nearly if not all these places of sale, barter and exchange. Horse dealers, to be sure, are generally held in a disesteem which prevents confidence. But there are very many indeed who by no means deserve this reputation. A horse dealer is a business man just as any other engaged in trade. His reputation for fair dealing is valuable to him as an asset and if he be not a fool he will not trifle with it by any deliberate effort to deceive. Bankers sometimes sell bonds and stocks that do not turn out very well and so it is with dealers and their horses. A dealer may know a great deal about the horse he offers for sale and again he may know very little, but if a purchaser be frank and square with the dealer he is much more likely to be met quite half way than if he is suspicious and cynical. An established dealer does not sell one horse and then retire from business; on the contrary he expects to keep on doing business with a widening circle of customers, keeping those with whom he deals and getting others through them. It is so palpably to his interest to be honest and straight that it seems impossible for him to consider any other course. I am speaking now of established men who value their business connections. The reputation for good faith and probity of such men is always imperiled by the sharpers and the outlaws of the trade. Of the latter there are at least ten where there is one of the former. They do business in a small and precarious way and are seldom men of means and substance. They appear to take a greater delight in conducting a petty swindle than in making an honest trade. It may be said that they seldom do anything honestly and never intentionally so. Their betters



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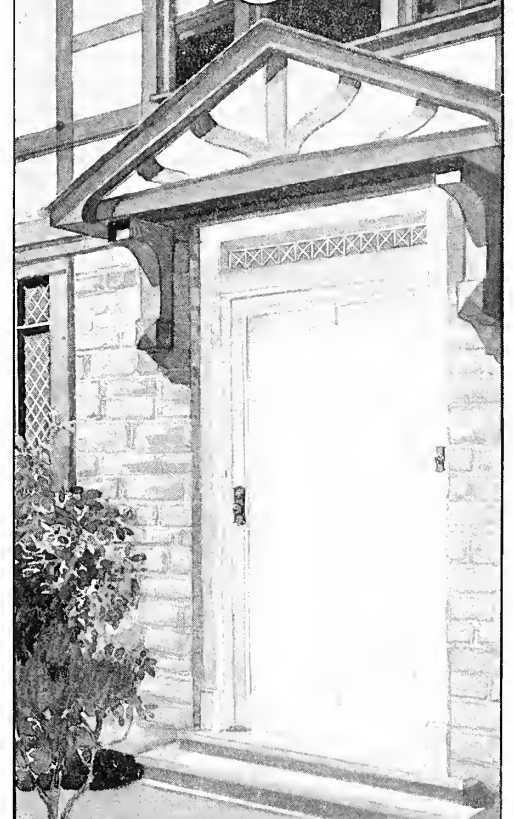
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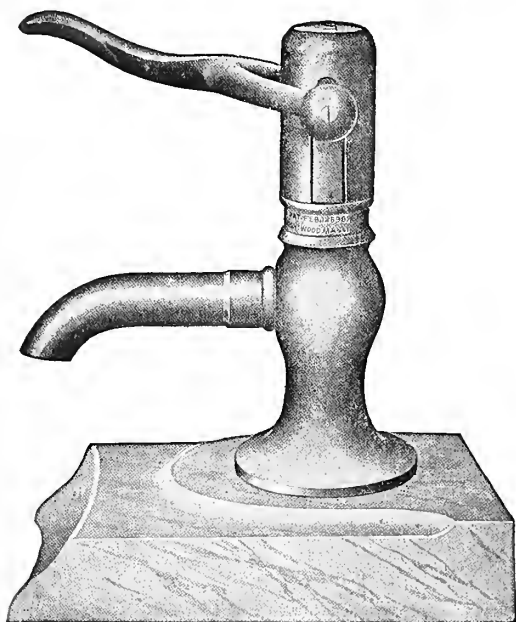
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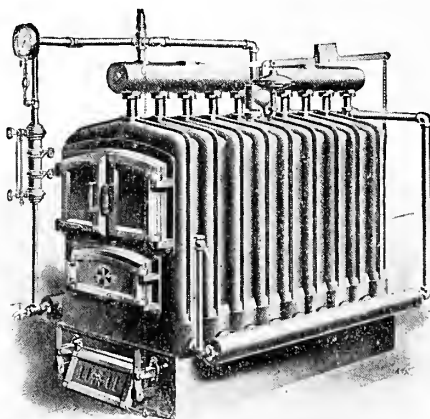
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"STILBOMA" is guaranteed to last for years. If your dealer cannot supply you give us his name and we will send one to you prepaid upon receipt of price. If not satisfactory after a weeks trial return it and we will refund your money.

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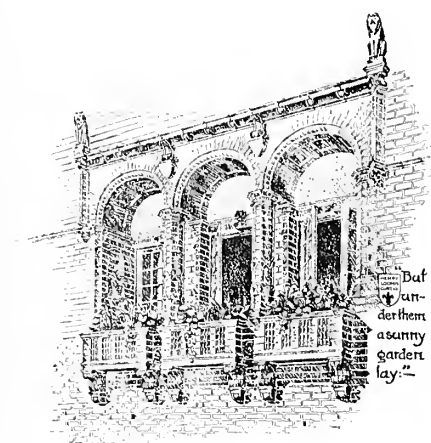
558 Society for Savings Bldg. Cleveland, Ohio

in the business control what is good in it so they practically have no chance except with damaged animals and patched up cripples. They are the men who advertise great bargains; they are the "widows" who must sell at a sacrifice; they are those who will refuse no offer and so on. The advertising columns of our daily papers are filled with their alluring and attractive offerings. As a matter of fact they are common swindlers looking for the innocent and unwary victims whose own ignorance and cupidity induce them to believe that they can get something for nothing. Beware of a bargain in horse flesh. Bargains are eagerly snapped up by the men in the trade who are on the spot where horses are bought and sold and are only too glad to take advantage of animals below their value for the legitimate profit in them.

A good horse, at this particular time, and for several years past, commands a good price. Moreover, he is worth it. Any other than a good horse, no matter how low the figure, is dear at any price. It costs just as much to keep a poor horse as a good one, while the poor one eats his head off in short order without having given any satisfaction at all.

If the intending purchaser knows all about horses he will not need any advice from me. If he deceives himself in thinking he knows it all any advice will be thrown away on him. So we had as well eliminate these two classes as not in need of counsel. But the man or woman who is not sure can hardly do better than put himself or herself in the hands of a reputable dealer. How can you find such? Just as you would find an honest banker, a good doctor, a reputable jeweler. In every community there are men who stand out as superior and beyond reproach. Apart from the high considerations which make self-interest seem rather mean and sordid the controlling business principle that honesty is the best policy is held in as high regard in the horse markets as in other fields of trade. A good horse dealer will not even try to cheat; by doing so he hurts himself more than he does you. He has hundreds of horses to sell; you only buy one or a few, at most.

Tell him what you want, what you want to pay and then let him try to please you. He will show you the horse



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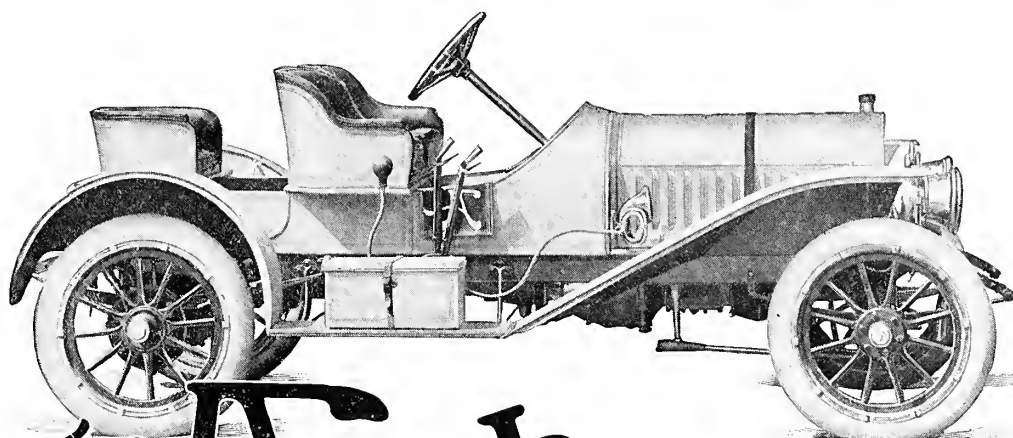
Terra Cotta Works, Crum Lynne, Pa.

in repose and in action and will let you try him. From his stock you will be able, if you have patience, to find what you seek. But do not be in too much of a hurry and do not, in deciding in the affirmative, pay too much attention to some non-essential that strikes your fancy—color, for instance. The good dealer will help you in your selection of a horse just as a good banker will help you in selecting an investment. But do not trust to your coachman or stableman in determining or on making a purchase. If you deliberately choose to be cheated that is a sure and quick way. Another “don’t.” Do not take the family or a coterie of friends along with you when you set out on a search. If you have an amiable friend in whom you have confidence let him go alone or call him in when you have about concluded the matter.

I have counseled intending purchasers not to be in too much of a hurry. On the other hand, I advise them against a too leisurely dawdling. Horses are for sale and the dealers usually take the first good money in sight. I have known many a purchaser to lose what he really wanted by waiting till day after tomorrow. When that time came the horse had found another owner. And when you find that you have a horse that does not suit you the wisest course is to sell him at once. The dealer may be willing to exchange him for something else; if not it is still best to sell and sell quickly, even though the ever available auction sale be resorted to. An unsatisfactory horse is too vexatious to the human spirit to be put up with. Get rid of him and accept the loss; then try again.

Every horse owner gets a bad horse now and again. It is no imputation on a man's judgment to be deceived by a horse. There are good horses in plenty and the optimist who refuses to be discouraged will surely find his reward. Cynical non-horse-owning friends may be as bitterly witty as their faculties enable them, but no attention should be paid to such cavillers.

They are like to the old bachelors who scoff at matrimony; they are only poor things at best. The good horse rewards his owner in a thousand various ways; he is worth hunting for, worth waiting for and once secured he should have the treatment that fidelity merits.



The Autocar

Mile-a-Minute Roadster—\$3000



DO you put road serviceability first in buying a car? You will find it developed to the highest degree in The Autocar. **Reliability** is a watchword in The Autocar factory. Every effort of this great manufacturing plant is devoted to producing motor cars that are reliable in every particular, that will respond to the utmost service demanded of them.



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Roadster, 35 h.p., 4 passengers, \$3000

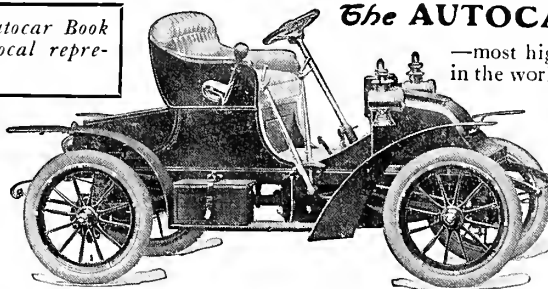
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Limousine, 30 h.p., 5 passengers, \$3750

Runabout, Doctor's Car, Type XV, 12 h.p., \$1200

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and address of local representative.

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The AUTOCAR RUNABOUT

—most highly developed motor car in the world. Absolute standard in runabouts. Two horizontal-opposed cylinders. Motor under hood. Sliding gear, roller-bearing transmission. Three speeds forward and reverse. Direct shaft drive.

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All Autocars sold with standard warranty of N. A. A. M.
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Reliability

The man who buys any other Typewriter always **HOPES** it will be as good as the **Remington**



Remington Typewriter Company

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Stanley's Ball-Bearing Hinges

Nothing equals them for hanging doors either in

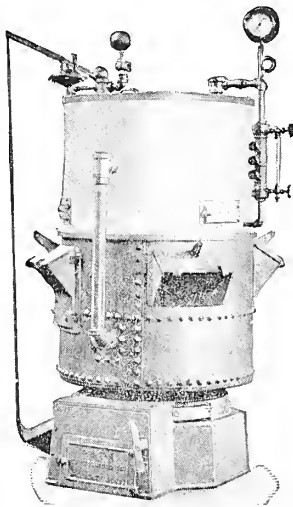
Big Public Buildings or Private Dwellings

Two will frequently take the place of three ordinary hinges, and their action is noiseless and perfect. Made in Wrought Bronze and Steel

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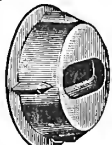
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IVES' PATENT
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The only Stop Adjuster made from one piece of metal with solid ribs and heavy bed that will not cup, turn or bend in tightening the screw. Manufactured only by The H. B. IVES CO., New Haven, Conn., U. S. A. (Fifty-page Catalogue Mailed Free.)



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we want you to know more about it. Study the clean cut, chaste lines; picture it in a beautiful green, the rough tile adding so much to its beauty and picturesqueness; its price is moderate and any mason can set it for you.

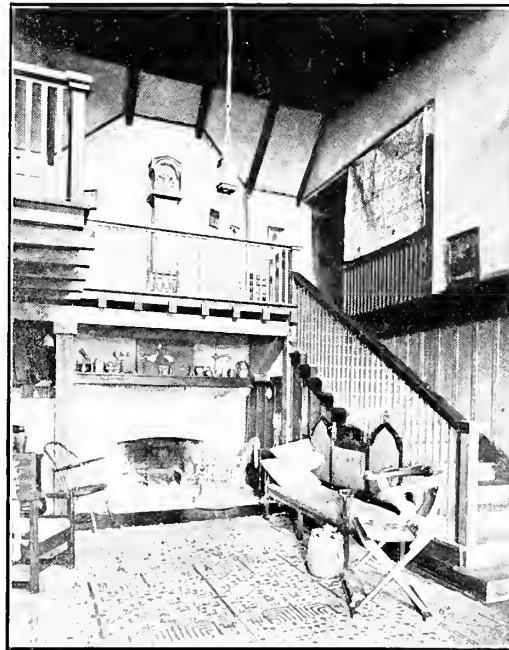
Our catalogue G shows many other good designs; write for it.

HARTFORD FAIENCE COMPANY
HARTFORD, CONN.

THE BEST SASH CORD MADE



EVERY FOOT IS STAMPED IN RED
SILVER LAKE "A"



AN UNUSUAL HALL

WOODWORK and its treatment as illustrated in the attractive house from which the above photograph is taken is shown to be the most important feature in its decoration. Here Mahogany stain in combination with Ivory has been used, and although this room is not Colonial, the effect is most attractive. The walls are tinted in a clear yellow tan, making an excellent background for the richly colored hangings and furnishings used. The hand-rail, treads and floors have been stained with *Mahogany Wood Tint*, the hand-rail finished with a rubbed varnish. The floor has received one coat of Chicago Varnish Company's *No. 312 Mahogany Stain*, followed by two coats of *Supremis* and one coat of *Florsatin*. Where a Mahogany Stain is used the three coats of finish are advised. The beams in this room are also treated with the Mahogany Stain and finished with *Dead-Lac*. The mantel is a combination of brick and tile, the brick showing a decidedly mahogany tone that harmonizes perfectly with the woodwork. The Oriental rug also shows several shades of mahogany, toning to dull old pink. The draperies are carefully chosen, as is the upholstering of the furniture in the room, this latter being of dull green velour.

An equally effective treatment for this room would be to stain all woodwork with Chicago Varnish Company's *Weathered Oak Wood Tint*, followed by one coat of *No. 20 Surfacer* and one of *Dead-Lac*, the floors to be treated with a dark brown stain, followed by one coat of *Supremis* and one of *Florsatin*. With the woodwork so treated the dull red of the mantel would be attractive. The walls should be tinted a good shade of medium green. The ceiling between the beams to be a cream which is almost ecru. Rugs and draperies might be of the same coloring as previously described. The wood used here is White Wood. This is an inexpensive wood, but takes the stain excellently and shows a beautiful grain.

If you are contemplating building or remodeling, write to Margaret Greenleaf, Consulting Decorator of the Chicago Varnish Company, 32 Vesey Street, New York. Send, if possible, a rough draft of your floor plans, stating exposures and dimensions of rooms, also character of wood to be employed for floors and standing woodwork. You will receive complete suggestions for wood finish, wall treatment, drapery materials, tiles and fixtures for use in your house. Send ten cents to cover postage for "Home Ideals," a booklet prepared by Margaret Greenleaf for Chicago Varnish Company.

Get What You Ask For

There are many reasons why you ask for advertised articles, but absolutely none why you should let a substituting dealer palm off something which he claims to be "just as good" or "better" or "the same thing" as the article you requested.

The advertised article must, of necessity, be of the highest quality, otherwise it could not be successfully sold and the advertising continued.

The buying public recognizes the superior quality of advertised articles. The substitutor realizes that fact and tries to sell inferior goods on the advertiser's reputation.

Protect Yourself By Refusing Substitutes.

HOUSE FERNERIES

(Continued from page 151.)

be on the table at meal time; the rest of the time it should be in the window of a moderately cool room. Take great care in the watering and do not allow it to dry out, as drought is fatal to growing ferns, for when once wilted they seldom recover. The great trouble with the little dinner fernery is, that it is allowed to remain too long in a very hot, dry air away from the light. A cool room is a better place for them. They should be taken to the bath-room and sprayed daily to keep the dust cleared off the foliage.

Where a fernery is properly filled it ought to last in good condition all winter, but with many people the fernery does not keep fresh for one week. If all owners of ferneries will just try keeping them in a cool room in a light window, watch the watering carefully, they will be much more successful than when growing them in too great heat.

To be sure ferns naturally like heat, but it is in a humid atmosphere, not a hot, dry air. It is impossible to have damp air in a house, so the next best thing is to have them in a cool place where they will not burn out as they do in most dining-rooms.

LIGHTING THE HOME

(Continued from page 155.)

more desirable. But where the ceiling is not over fifteen feet high, no part of the room will be well and economically lighted that is more than twelve feet from a source. The light most agreeable to the eye is that which has been broken up or diffused by refraction or reflection. The walls and ceiling of a room if in light colors make splendid diffusing surfaces, and not only supply one-third of the illumination, but by far the most agreeable third. For large halls, reception-rooms and ball-rooms, I recommend inverted hanging mosaic shades, sufficiently transparent to avoid shadows below, and over-reflector and reflecting surfaces so arranged that the light is evenly distributed over the ceiling, reaching there only after refraction through a white porcelain flat shade, or after at least one reflection. Even distribution is a most important factor in decorative general illumination. If the ceiling and upper two-thirds of the walls of room are evenly bright, and there is no direct glare to annoy the

Preserve and Beautify Your Shingles

by staining them with

Cabot's Shingle Stains

They are made of Creosote ("the best wood preservative known"), pure linseed oil, and the best pigments, and give soft, velvety coloring effects (moss greens, bark-browns, silver grays, etc.) that look better and wear better than any others. 50% cheaper than paint.

Send for stained wood samples and catalogue

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Agents at all Central Points

Cabot's Sheathing "Quilt" makes warm houses



Clark & Russell, Architects, Boston

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A STAIN AND VARNISH COMBINED



JAP-A-LAC produces the finest finish on old or new FLOORS.

With JAP-A-LAC you can renew the finish on any floor, in a short space of time, and at a trifling cost.

The surface will be as hard as flint, and as smooth as glass. JAP-A-LAC "wears like iron." Heel prints will not mar it, nor show white on it. A JAP-A-LAC-ED floor is easily kept clean.

Besides Natural (clear) JAP-A-LAC, there are fifteen beautiful colors, for refinishing everything about the house from cellar to garret; Interior Woodwork, Furniture, and all things of wood or metal.

For Sale by Paint, Hardware and Drug Dealers. All sizes from 15c to \$2.50.

A WARNING AGAINST THE DEALER WHO TRIES TO SUBSTITUTE.

Some dealers will not buy JAP-A-LAC so long as they can substitute something else on which THEY MAKE MORE PROFIT. If your dealer offers you a substitute, decline it. He will get JAP-A-LAC for you if you insist on it.

Write for beautiful illustrated booklet, and interesting color card. Free for the asking.

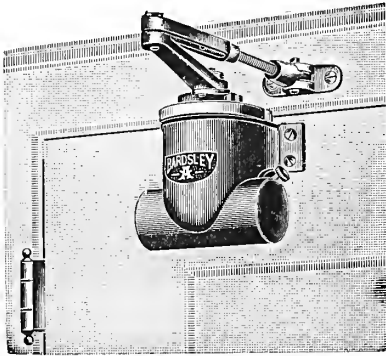
If building, write for our complete Finishing Specifications. They will be mailed free. Our Architectural Green Label Varnishes are of the highest quality.

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1063 Rockefeller Bldg., Cleveland.

If your dealer does not keep JAP-A-LAC, send us his name and 10c (except for Gold which is 25c) to cover cost of mailing, and we will send FREE Sample, (quarter pint can) to any point in the United States.

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Improved 1904 Pattern



Can be applied to either a right-hand or left-hand door, or either side of a door without any change whatever. It has a coiled wire spring, the most durable form of spring known, and is the easiest of Door Checks to apply.

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We do not grind zinc in oil. A list of manufacturers of zinc paints sent on application.

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Has no competitor where the best
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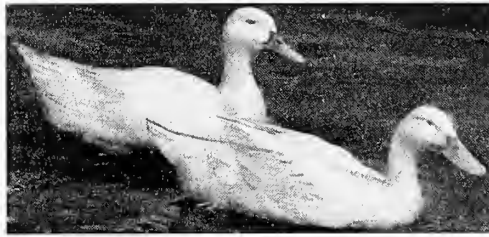
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We will send you sample
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VARIETY OF DESIGNS

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Be sure the fixtures in your bath-room bear our "Standard" Green and Gold Guarantee label and our trademark "Standard" cast on the exterior. Unless the label and trademark are on the fixture it is not "Standard" ware. Substitutes are inferior and will cost more in the end. Send 6 cents postage for our book "Modern Bathroom."

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eye, we have a right to feel content. In the living-room, library and music-room, or wherever reading, writing, sewing, etc. are to be done, table lamps, wall brackets, or piano lamps must be provided. I would at this point recall your attention to the illustrations accompanying this article. The bronze piano lamp and wall brackets in the Late Georgian room are exquisitely moulded in conformity with the severely Classic style and, on account of the light color tones of the decorations, furnish sufficient light for all ordinary occasions. Their brightness is supplemented when desired by a dome light in the ceiling. In high-ceilinged rooms wall brackets are at best a subsidiary and wasteful method of illumination. On account of their closeness to the wall, a large proportion of their light is absorbed by the surface nearly parallel to many of their rays. But in a low room, where they consequently come near the ceiling, with its reflecting aid they light a small interior unassisted, if set well out into the room, and admirably supplement the central ceiling-light in a large interior.

The most complete and economical distribution of light is obtained by the use of many small units pendant from the ceiling, at the height calculated to secure the best diffusion from ceiling and walls. This method is popular among the decorative artists of Germany, who usually frame the bulbs in rectangular boxes open above and below, at the same time frosting the tips of the bulbs. Hooding the clustered lights on chandelier and wall bracket in crystals of cut glass secures most attractive results, but with great waste of light.

SUGGESTIONS FOR THE MONTH

(Continued from page 159.)

THE HOUSE

simply and where there is a pleasant outlook make much of it. The pictures framed by the windows are oftentimes as valuable, even from the standpoint of decoration, as those which are painted and hung upon the walls. Plain bordered net makes a good white curtain, especially when heavier inner curtains are used, for it merely softens the light without obstructing the views.

Attention may also be drawn at this time to the value of built-in furniture. A cushioned window-seat, or a high back

settle in the fireplace nook, will add much to the comfort as well as the appearance of a room and can be constructed at comparatively small cost. Made of any smoothly finished wood they can either be stained or painted in accord with the other woodwork and cushioned as one sees fit. A window-seat made into a chest is a great convenience in a sewing-room or bed chamber. And while this carpentering or cabinet work is being done it will not be a bad plan to have glass, drop doors put in front of the linen shelves, for not only are they easily constructed but of value in keeping the linen dry and free from dust.

October is, in fact, a time of wide activity, when everything seems to need refitting or replenishing, even though the house itself has been carefully overhauled and renovated. It is *the* month of the year for the real home-maker and though it does bring vexing questions it offers large opportunities and pleasant reward.

THE GARDEN.

month. Crocuses, especially, should be bedded early to get the very best results.

A few pretty winter-blooming roses prove very attractive ornaments for the house, and a great many succeed nicely with them. It will be found that the temperature of the living-room is about right for them—fifty to sixty degrees at night, and sixty to seventy degrees during the day. The better plan is to get the plants in the fall specially prepared for winter bloom as they are then ready to be potted up and can be placed where they are to remain. There are a number of varieties admirably adapted for house culture and forcing, such as the Bride, white; LaFrance, rose; Magnafrano, deep rose; Catherine Mermet, pink; Baby Rambler, crimson; Augusta Victoria, white.

This is a good time to look after the garden walks. These should be where they are needed, and if changes in location are to be made make them now and have that feature of the work finished before the winter sets in and before the spring work opens up. Keep in mind the fact that if the walk is designed for use, it should be direct and convenient. Avoid circuitry around the borders unless the walk is laid simply to permit of a

(Continued on page 19.)

Sewing Table

Suggestion

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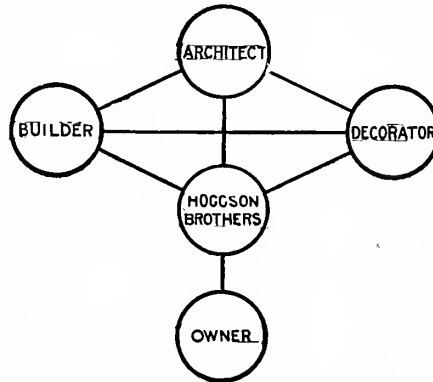
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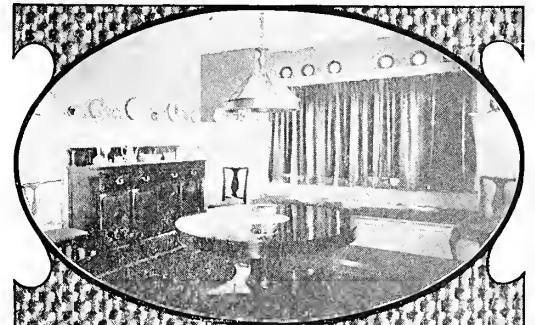
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ANNOUNCEMENT FOR NOVEMBER

THE CHEVY CHASE CLUB

PROBABLY the most unique country club house in the United States is located near Washington, D. C., and is the property of the Chevy Chase Club. The main structure was erected in the year 1741—as the home of a country gentleman. While it has been added to and extended by the club which now owns it the main part of the building has remained almost unchanged. It is charming in its rambling picturesqueness. Mr. Day Allen Willey gives some interesting descriptions of the house, tells historical incidents connected with the old place and refers to the distinguished personnel of the club, since its organization in 1893 which has included, not only Presidents and their families but ambassadors, diplomats, distinguished statesmen and high officials of the army and navy who have made Washington their home.

THE CONFESSIONS OF A FAKIR

Under the above title, Mr. Francis S. Dixon unburdens his conscience to tell of the “shameless depths” to which the dealer in “Antiques” will sink in order to produce the “real thing” on short notice. He also touches upon the gullibility of a majority of collectors, while yet invariably considering themselves authorities. Any reflection upon their judgment is regarded as a personal affront, and makes of them enemies for life. Much may be learned from this recital as to the methods pursued and processes employed, to bring the marks of *age* to the face of *infancy*.

The story is illustrated with original drawings by the author, which are full of spirit and cleverness.

THE DEPARTMENTS

The Editor, Margaret Greenleaf, takes for the subject of her Talks, the “Remodeling of an Old House” and in a general way, suggests the alterations, which will convert it from a cheerless or uninviting house to an artistic, livable and home-like dwelling.

The Correspondence columns are full of interesting solutions of varied problems.

John Gilmer Speed considers in “The Stable and Kennel” the matchless qualities of the Morgan Horse, while C. H. Annan writes of the great Dane, that prince of the canine family. Both these articles are illustrated.

Suggestions for the Month, and the Garden Correspondence contain reference to and discussion of timely topics.

WINTER GARDENS IN CALIFORNIA

The Italy of America with even a more tropical touch than is found on the northern shores of the Mediterranean is what California has been characterized. No wonder the Southland entices those who can flee the snow and ice, and who exchange them for fruits and flowers, sunshine and balmy air. Mr. Henry Kirk, a “native son of the Golden West,” writes of his loved land with all the enthusiasm that seems to be inborn, or absorbed by all who can claim it as their native state or by adoption. The gardens pictured by his descriptions are very alluring.

SERVICE ROOMS IN MODERN HOUSES

Mr. Erie L. Preston gives some excellent suggestions relating to the fitting up of the most important department in the modern home. He points out the many places where danger lurks from a sanitary or hygienic point of view, and tells how to avoid or overcome them. Suggestions are given for the selection of fittings for the kitchen, butler's pantry, pot-closet, store room and pastry room, for the laundry, etc., etc. The article is full of information which should be absorbed by those about to start planning a new house, whether large or small, simple or elaborate, for it deals with a subject which unfortunately has been too long neglected.

RUGS MADE TO ORDER IN THE ORIENT

Mr. Richard Morton gives a lot of very readable information upon the making of rugs and why the Oriental Rug is so vastly superior to the product of the average American looms. The designs, the wool, the dyes, the careful hand knotting, each contributes its quota of perfection to the finished product.

THE BRONZE DOORS OF THE CAPITOL

Few of us who have seen and admired the beautiful works of art in the form of the bronze doors at the Capitol, at Washington, D. C., are entirely familiar with the details of subjects delineated in the several panels and medallions. Mr. John W. Hall has put this historical matter in concise form and gives also some descriptive information of other doors now in process of execution.

THE CARE OF THE LAWN

Careful attention to the lawn at this season of the year will insure a beautiful carpet of green next summer. Proper care entails no more labor or expense than careless or indifferent methods, save in thought, discretion and timely action. Minute data are given by Robert H. Sterling whose experience covers many years and whose success with all plant life is unquestioned.

TRANSPLANTING LARGE TREES

A number of good reasons are given by Mr. Frank H. Sweet, going to justify the expenditure of large sums of money in transplanting full grown trees, any and all of which seem to be well founded. The time to transplant and the general information imparted as to how to do it will prove of value to the home-maker who wishes to remove the crude, new look around a recently built house, thus providing a suitable frame or setting for the building.

WHAT ARE TAPESTRIES?

The second paper under the above caption by George Leland Hunter, will appear in the November issue. The complete familiarity of Mr. Hunter with these most interesting of all textiles is the result of years spent by him in study and research in the centers of the art in Europe. The accompanying illustrations are most interesting and show some pieces that have rarely been pictured.

ramble or inspection of the grounds. While it need not necessarily be straight yet if it be curved, do not let the curve involve too much of a detour; and always, if possible, avoid having the walk bisect a lawn. That makes two lawns where there should be but one and the larger it can be made to look, the more park-like and natural is the landscape.

CORRESPONDENCE

(Continued from page 161.)

sure this would give you a much more harmonious effect than anything suggestive of the Colonial. Also your fixtures and the hardware of the room should match.

REGARDING RUGS

I have just taken a new apartment in the city and am desirous of making no mistakes in fitting it up. There are hardwood floors throughout of oak with no parquetry borders. The woodwork in all the rooms is ivory white and very attractive. I have no possessions whatever in the way of house furnishings and feel that an excellent plan will be to secure my rugs first and work up from them. I am very anxious to have Oriental rugs, and while I have not a great deal of money to spend, would rather buy a few at a time than to purchase substitutes of domestic make. The drawing room, which is 15 x 18, the dining-room, which is 15 x 15, and a long hall, 20 x 7, are first to be considered. In these rooms would you use large rugs or several small ones?

New York.

Answer: Your plan is a very wise one and I heartily commend it. In purchasing your rugs have somewhat in mind the wall coloring which you will use, although one beauty of Oriental rugs is that they will harmonize with almost any wall tone, particularly where a plain wall or two toned effect is used. It is quite remarkable how any one color, however unnoticeable it may seem, will come out when placed in a room with walls of that color dominating. For instance, if your rug shows bits of old blue and you have wall covering in old blue, the blue will be the most predominating color in your room. The same applies to the yellow tans, dull greens and old reds.



How to Beautify Your Home

Make the walls beautiful, and you increase the attractiveness of the entire home. Make them sanitary and you increase the healthfulness of the home.

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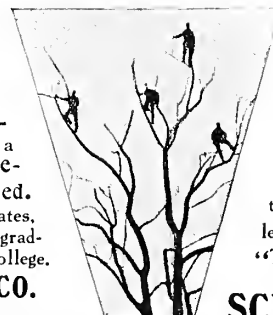


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For your hall I would suggest a runner or perhaps two, if you can find designs which are entirely harmonious.

In your drawing-room I would suggest several rugs of medium size, none of these to be smaller than 5 x 7.

For the dining-room a Turkey carpet or Cashmere rug can be used. In a room of this character a large rug which may be used under the table is sometimes preferred. A smaller rug about 4½ x 10 could be used across the lower end of the room, if you are unable to procure an Oriental carpet of sufficient size. I am mailing you a booklet which will perhaps be of service in the selection of your rugs.

SIR WILLIAM BEECHEY, R. A.

SIR WILLIAM BEECHEY, R. A.* is one of the many distinguished artists of the early English School whose merits have not been sufficiently recognized, says W. Roberts in a book "whose object is to show that this neglect is unjustified." The author further says: "This monograph is biographical and iconographical rather than critical. Each generation has its formulas and schools of criticism, but the opinion of to-day often becomes the archaic curiosity of to-morrow. I have therefore taken upon myself the less ambitious but, I think, the more permanently useful office of chronicler."

The material in connection with Beechey and his pictures is very voluminous. From 1775 to 1838 his brush was never idle, and he had as sitters more than the average share of the distinguished and wealthy people of that period. The author's notes and descriptions are particularly interesting and deal with the pertinent facts in connection with the pictures as well as the more intimate history of Beechey's life.

ROMAN SCULPTURE

From Augustus to Constantine

IN a recent work bearing the above title,† Mrs. Arthur Strong, LL.D., Associate of the British School at Rome, and Corresponding Member of the German Imperial Archaeological Institute, presents her views in regard to the sculpture produced in the Roman

* Sir William Beechey, R. A., by W. Roberts. Imported by Charles Scribner's Sons, New York. Price, \$2.00 net.

† Roman Sculpture from Augustus to Constantine, by Mrs. Arthur Strong, LL.D. Imported by Charles Scribner's Sons, New York. Price, \$3.00 net.

World during the three centuries and a half that extend from the close of the Republic to Constantine—from the rise of the Imperial idea to the victory of Christianity. She says: "I have myself long ceased to look upon Rome as the sole or exclusive seat of artistic production, or even of artistic influence, during that period, but I regard her as the main center whence radiated the ideas which animated or refashioned art throughout the contemporary civilized world. I venture to deplore, with Riegel, the materialistic distrust of all spiritual factors, which obtains in the modern science of archæology. Not that I would advocate a return to a prescientific interest in subjects alone, or to a Ruskinian toleration of bad and poor works of art, for the sake of subjects that appeal to our fancy. But the measure of artistic achievement is in proportion to its success in expressing the thoughts and themes which inspire it. This little book, accordingly, attempts to indicate the nature of the impulse which takes its flight from Rome, though I have barely discussed the local colouring of art in the different countries under Roman sway. During a recent visit to Athens, for instance, I became convinced that a much-needed book could be written on 'Græco-Roman Art' in the true sense of the word: that is, on Roman artistic ideas working through a more distinctly Greek medium than was the case elsewhere. Yet in the present book I have scarcely tried to differentiate even between the two broad classes of sarcophagi executed in Greece and of those executed in Rome or in Italy. My present purpose being to stimulate amongst students interest for a period forgotten and neglected, I have thought it sufficient to point to the leading characteristics which envelop and dominate art wherever the Roman spirit penetrated."

MOVING A HUNDRED TON BRIDGE PIER

THE Northern Pacific has an interesting feat of engineering in hand in connection with the big Missouri River bridge at Bismarck, N. D. The bridge is one of the largest in the country, resting on three piers. The east pier has slid from its original location a distance of several feet, owing to the sand shifting

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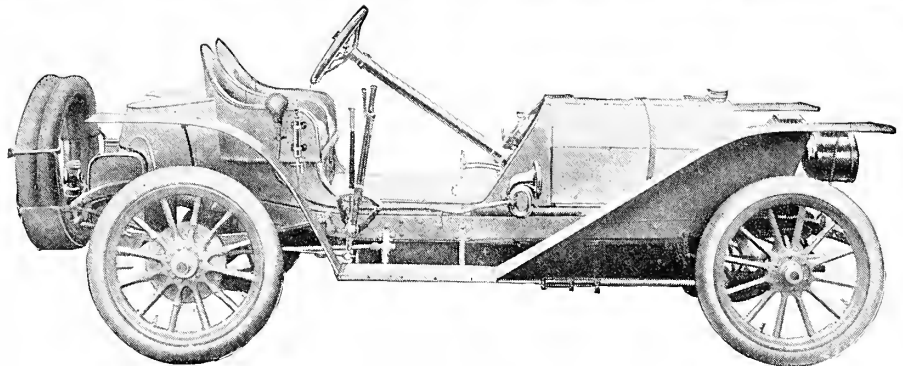
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beneath the foundation. Laborers are constructing a new foundation at a depth of seventy feet beneath the level of the river, and the entire pier, weighing about 2,000,000 pounds, will be moved bodily from the old to the new foundation. The bridge will be supported by temporary trestlework while the operation of moving the pier is in progress, and the work of removal will, it is said, be accomplished in a few minutes, without any material delay of traffic.—*Boston Herald, ten years ago.*

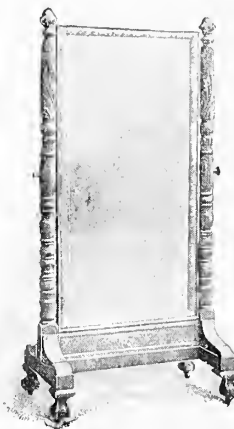
MORAL FURNITURE

There is morality in furniture as there is morality in anything that has real worth. Some of the qualities that make furniture moral, if the term can be accepted, are purity and correctness of design, honest and thorough workmanship, making furniture of character.

The responsibility of furnishing a house is more than individual. The home-maker, in selecting furniture for her library, her dining-room or her hall, wields a far greater power for good or ill than she imagines. Sham woods, sham carving, and sham gold are accepted as real by the child, and there is danger that he will accept shams as a matter of course—in furniture and in other things also.

BEAUTY IN THE HOME

The world is full of beautiful objects with which to adorn our homes, yet few really beautiful homes exist. There are several reasons for this, but two are preeminent. First, taste in this country has not kept pace with progress in other lines. Second, an erroneous idea prevails that good is always costly. On the contrary, the good is less costly than the monstrosities in furniture.



Good design is a requisite, but not the only one; good material is a necessity, but good material alone does

not make good furniture. The best material, skilled labor, time, honest construction, and correct design are five necessary factors.

The correct reproductions of Period and Colonial Furniture come under this class. This kind of furniture was honestly built, and on lines which the designers of the present have not surpassed. It is furniture of character, bespeaking honesty in every line, made of the best material, correct in design, admirable in construction. MORAL furniture, for its influence is never degrading.

Furniture may be in the Colonial style, reproductions from the best specimens of the Eighteenth Century's type; it may represent the highest type of Period furniture or it may set forth the best thought in modern design. Whatever it is, it must also stand for honest materials and honest con-



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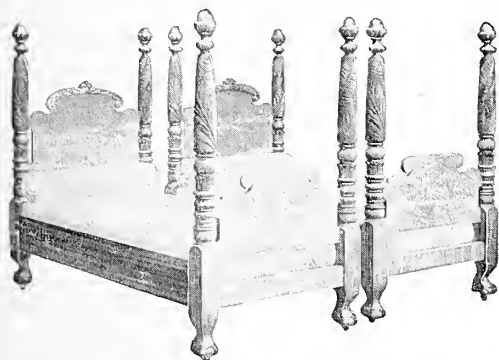
Wire for accommodations at our expense.

EUGENE G. MILLER, Manager

struction. For lack of a better term, the quality expressed may be truly termed — Furniture Integrity.

It is the kind of furniture to place in our dining-rooms, libraries and our bedrooms. It may be found at leading furniture dealers in every city. The price is not prohibitive; on the contrary, a pure Colonial sideboard may be purchased at a price no greater than the immoral productions of some fantastic designer.

A hall-mark or shop-mark, such as the makers of the highest grade in everything superior place upon their goods, is the manufacturer's guarantee of the quality.



NOTE:—The Berkey & Gay Furniture Company of Grand Rapids, Michigan, manufacture the furniture shown. They offer a charming brochure entitled "Furniture of Character," which treats of correct reproductions of Colonial and Period Furniture.

If any should send for this book to the Berkey & Gay Furniture Company, 15 cents in stamps should be enclosed to Dep't "N," so as not to make the sending of it a burden to them, as it costs double this amount to produce.

FERTILIZER FOR WHEAT

IN some parts of the East farmers are giving up wheat growing. Many of them think it useless to try and compete with the newer and richer soils of the West. Many argue that wheat growing is profitable only on new and rich soil. Mr. C. R. McKenzie, of Westfield, New Brunswick, undertook to see if by the use of chemical fertilizers on poor soil he could not compete with Western grain fields.

He selected a piece of dark loam, slightly gravelly soil which had had no fertilizer for ten years. It had been in grass, and farmers can readily understand its poor condition for grain. In order to test the soil, Mr. McKenzie used nothing on one part of the field. On another part he used Thomas Phosphate to supply phosphoric acid and nitrate of soda to supply nitrogen. On another part he used the phosphate and the nitrate and in addition, muriate of potash. The object of this was to see

(Continued on page 25.)

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is not the result of efforts to produce better furniture than that of other makers. The only standards reckoned with in its construction are the ideals established fifty years ago and developed during our half-century of experience in making elegant furniture for the best types of American homes.

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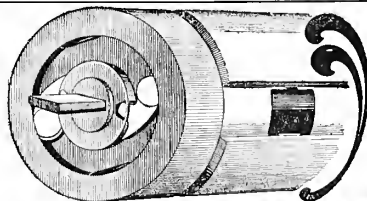


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which element was the key to a wheat crop on that soil.

Potash gave the yield. The answer was clear, as the following figures show:

Plot		Yield of grain per acre	Increase over no fertilizer
1	No Fertilizer	10 bu.	
2	600 lbs. Thomas Phosphate	25 bu.	15 bu.
	180 lbs. Nitrate of Soda		
3	600 lbs. Thomas Phosphate	40 bu.	30 bu.
	180 lbs. Nitrate of Soda		
	120 lbs. Muriate of Potash		

The natural soil gave only 10 bushels. The phosphate and the nitrate brought the yield to 25 bushels, but when the potash was added there was an *increased* yield of 16 *bushels per acre*. It is evident that this increase was directly due to the potash, and when we compare the cost of the potash with the price received for 16 bushels of wheat we see that few other farm investments could have paid so well. Consider the price of wheat and straw on an Eastern farm and it is plain that no Western wheat field can compare acre for acre with such a yield as 40 bushels. The main reason why some Eastern farmers say that wheat will not pay is because they use the wrong kind of fertilizer. They use a smell of nitrogen, a peck of phosphoric acid and a pinch of potash. No wonder their yield is poor. Mr. McKenzie's experiment shows why. *The wheat crop demands potash*. If the soil will not supply it the fertilizer must do so.

A BUDDHIST TEMPLE

AN exact replica of a famous Buddhist temple in Japan has recently been erected by Japanese workmen in a secluded corner of Fairmount Park, Philadelphia. While intended only as a curiosity it is visited by many Japanese residents of that city who pay devotion to the god Buddha. It is two stories high and resembles an Indian pagoda in its architecture. There is an outside balcony on the second story encircling the structure, which is forty-five feet high, thirty feet wide and sixteen feet in depth. Its roof is tiled, as are all Buddhist temples, in distinction from Shinto temples, which are always straw thatched. The chrysanthemum, which is the Japanese imperial crest, is seen prominently upon the roof. It was allowed to be put there when the imperial tablet was conferred upon the Temple Sciouji. The two Deva kings, Braham and Indra, stand on either side of



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the gate as guards of the temple. Fantastic and fabulous beasts carved out of wood project from every beam and support, corresponding to the gargoyles of Christian ecclesiastical architecture. The old bronze bell which hangs on the balcony was cast four hundred and fifty years ago, and was used to summon the devout to prayer.

In the interior on the second floor are the shrines and religious treasures. The shrine of the Goddess of Mercy stands in the center, guarded on each side by two sacred dogs which were carved six hundred years ago. Hung about are the curious cymbals, gongs, bells and drums which are used in the religious ceremonies. On the wall hangs a picture of the Buddhist paradise, painted on silk. Eternal Buddha is seen in one corner. The mural paintings are by the best artists of the time, and the design is different in each panel.

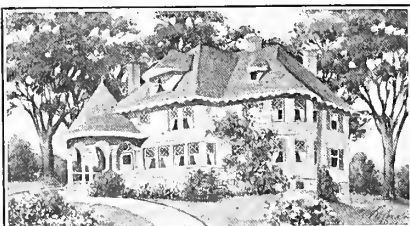
Landscape Gardening.

A SCULPTOR'S INDIGNATION

SOME young ruffians broke the nose of the beautiful statue of Paul Veronese which adorns one of the principal squares of Verona. After a long consultation, the city fathers decided to call upon the sculptor, Romeo Cristani, to repair the damage. But the signor declined to obey their instructions, on the ground that it would be beneath the dignity of a great sculptor to attempt to patch up the statue in such a manner.

It would be necessary, he contended, to chisel a new head for the work of art at the cost of 1,000 lire. The Council did not feel inclined to pay this sum of money, and made a contract with another sculptor to repair the nose alone. Signor Cristani, enraged at the action of the aldermen, hastened to declare that he would not allow another man to touch the work which has made him famous. Up to the present time no one has cared to run the risk of getting his own nose placed in the condition of that of the statue. It is possible that he will carry the day. Many inhabitants of the old city uphold him, and declare that they will assist him in preventing the desecration of the statue. At any rate, the nose of Paul Veronese promises to play an important part in the local history of Verona for some time to come.—*New York Tribune.*

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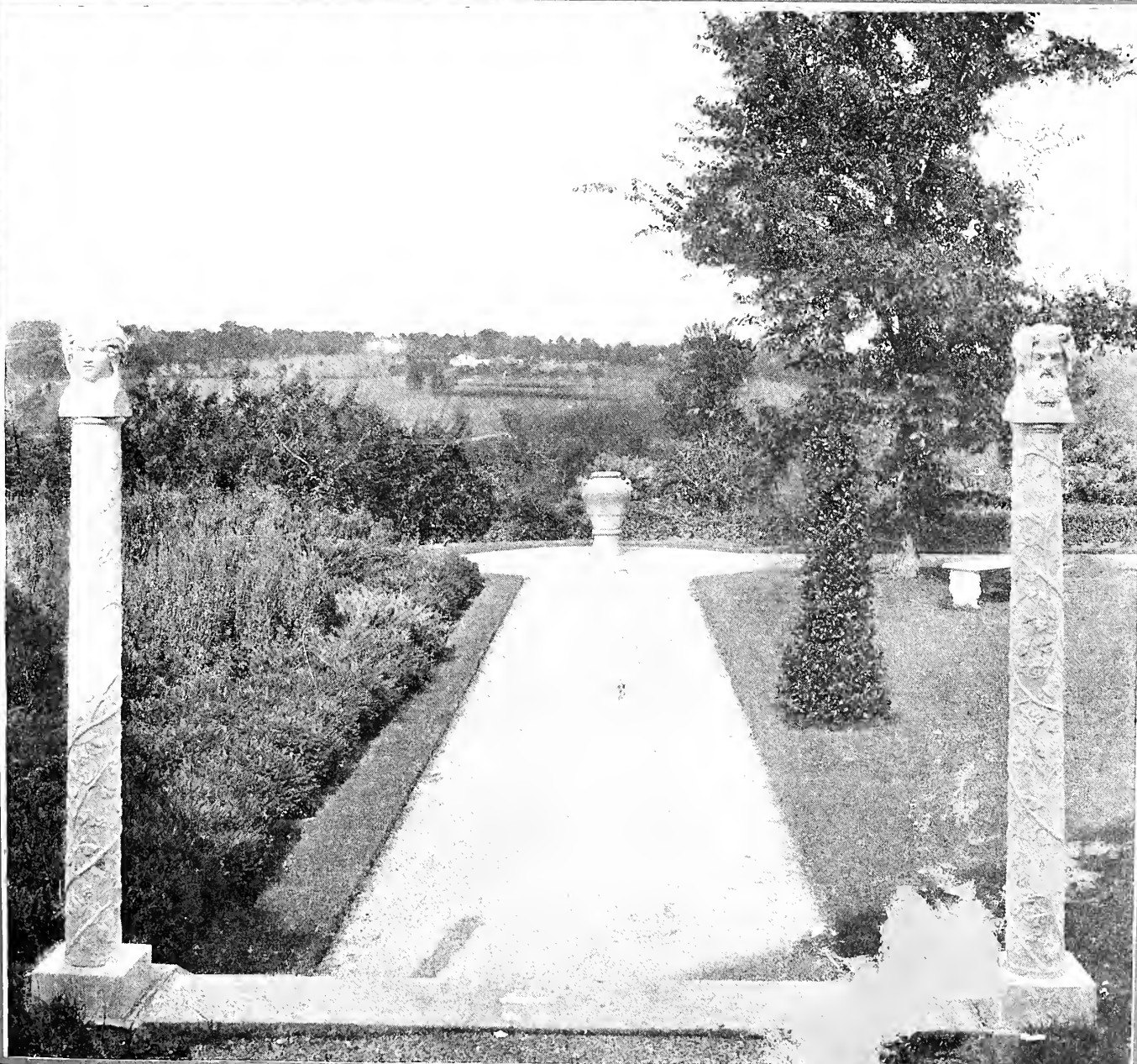
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THE FRESCO OF ST. CHRISTOPHER

ACCORDING to Dr. Wilhelm Bode, director of the Imperial Museum in Berlin, the fresco of St. Christopher in the New York Metropolitan Museum of Art is not by Antonio Pollaiuolo, to whom the Museum authorities attribute it.

Indeed, he asserts that it is not of Florentine origin at all but of the Sieneese-Umbrian school, "as is shown by the landscape." Dr. Bode makes this assertion in the course of a review of Miss Cruttwell's "Antonio Pollaiuolo" in the "Burlington Magazine," and his reputation for accuracy combined with learning is such that it behooves the Museum to verify or correct at once the tag that now assigns the fresco to Antonio. Incidentally, we may remark that this is a wonderful fifteenth century painting, whoever did it, and that it dominates the Gallery of Primitives at the Metropolitan. Concerning Miss Cruttwell's effort Dr. Bode remarks that: "The circulation of such books, which are regarded by the public as the results of the latest scientific research, only impedes the progress of art history." Miss Cruttwell can sympathize with the Metropolitan.

HIGH PRICES FOR WALNUT TIMBER

IT is claimed that a big dealer has recently toured a large area in Western New York, buying up all available walnut trees that he can find. He has been giving farmers \$25.00 and \$50.00 each for trees of good average size and even higher prices for exceptionally fine specimens. Most of this high-priced timber will be shipped to Germany. The Genesee valley is a natural black-walnut producing section but within recent years the trees have been disappearing fast. Now that the timber supply is becoming so limited farmers are beginning to wake up to their loss.

CHURCH BUILT FROM A SINGLE TREE

ONE of the largest churches in Santa Rosa, a city in Sonoma County (Cal.) of about 7,000 inhabitants, was entirely built, including inside finish in wood instead of plaster, from a single redwood tree; and in addition to building the church over 60,000 shingles were taken from the same tree. — *N. Y. Evening Post.*

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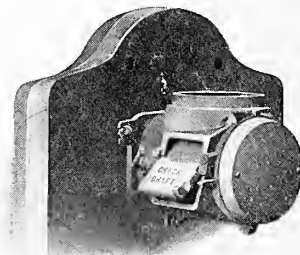
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Our catalogues (free) explain many other advantages and offer a wealth of heating and ventilating information to owners or tenants of cottages, houses, stores, schools, churches, etc.—ALL buildings—OLD or new—FARM or city. Write to-day. Seven months' winter ahead! Sales Branches and Warehouses throughout America and Europe.



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RAISING MUSHROOMS IN A TUNNEL

A SCOTCH Company has thought of a novel way of utilizing an abandoned railway tunnel. It seems that a bankrupt road owned a tunnel, about three quarters of a mile long, which was sold, together with its other assets. A corporation was formed to buy it, and three thousand tons of loam, well enriched, were carried into it, and planted with mushroom spawn. The place being dark, damp and warm, the mushrooms grow finely, and a narrow-gauge track, made from the rails and ties of the original railway, is laid not only through the tunnel, but, over the old road-bed, as far as Edinburgh, where the crop is marketed. As a mushroom-bed in good condition produces a fresh crop every night, the business is flourishing, and, presumably, profitable. A somewhat similar use has been made of an abandoned railway tunnel in Roumania, which is rented for storing wine, and brings in a good income.—*The American Architect and Building News.*

Louis XV Cane Furniture

THE present interest in cane furniture has brought about a revival of the extremely attractive designs of the Louis XV and Louis XVI periods. Nothing better for country houses can be imagined than pieces of this character, for they combine beauty with utility and grace with stability. Nor is their adaptability confined to the country home.

Cane furniture came into prominence during the seventeenth century. Flemish furniture-makers brought the art to perfection and it is to craftsmen of the north that the chief glory belongs. English

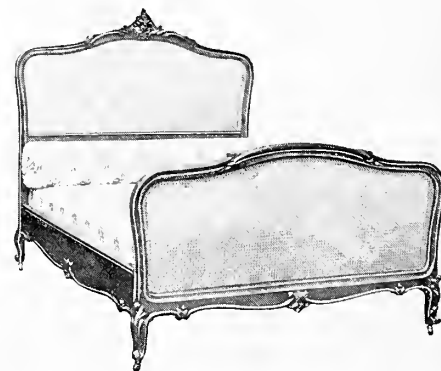


Illustration furnished by the Berkey & Gay Furniture Company, Grand Rapids, Mich.

furniture during the late seventeenth century was also embellished with cane. At that time caning was confined to the seats and backs of chairs, many charming examples still existing under the names of "Flemish" and "Jacobean."

French craftsmen being closely in touch with Flanders were familiar with cane treatment, but it

was not until the next century that it achieved popularity in France. Furniture-makers under Louis XIV worked on massive lines, giving prominence to a different mode of construction and ornament.

It was not until the Louis XV style was well established that the possibilities of cane were recognized nor until the late Louis XV period that the best furniture of this type was produced. At that time occurred a reaction in France in favor of simpler designs.

Genuine pieces of old French cane are scarce and now almost priceless, but correct reproductions are within the reach of home-makers of moderate means and it is to their ears that we would now speak.

For bedrooms this type of furniture is particularly adapted, as it was for rooms of this character that the old French designers made their most attractive patterns. Pieces, such as are shown herewith, combine the charm and the durability of the old designs with the highest modern skill. The caning is done by hand and every detail conforms to a high standard of excellence.

A cane bed of Louis XV design may be purchased in either Circassian walnut or enamel with a full bedroom set to match. French gray is an attractive tone combining well with cane and affording scope for a fine decorative treatment.

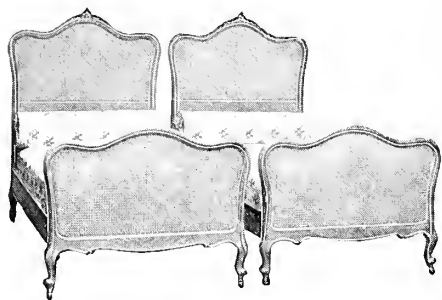


Illustration furnished by the Berkey & Gay Furniture Company, Grand Rapids, Michigan.

To those who prefer an "all wood" effect the same designs may be found without the cane, in white enamel, gray enamel, and Circassian walnut.

There is no style that is copied so generally by furniture manufacturers as the Louis XV, and it requires care and discernment to be certain that the furniture offered as pure and correct is really so in fact.

Note: Other Louis XVI pieces and Period reproductions are shown in the handsome brochure entitled "Furniture of Character," issued by Berkey & Gay Furniture Co., Grand Rapids, Michigan. It is well worth the 15 cents in stamps that this company asks be sent them Dept. B to partly cover expense.

PLANTS DAMAGED BY SMELTERS

GREAT damage to plant life in Golden Gate Park, San Francisco, is threatened by the proposed construction of one of the largest copper smelters in the world, now in progress at San Bruno. Though the smelter will be located some miles from the park, it is greatly feared that the noxious fumes will be wafted by the sea winds over the grounds, and the result, in time, will be the destruction of the plant life there. The board of park commissioners consider the danger imminent, and are very



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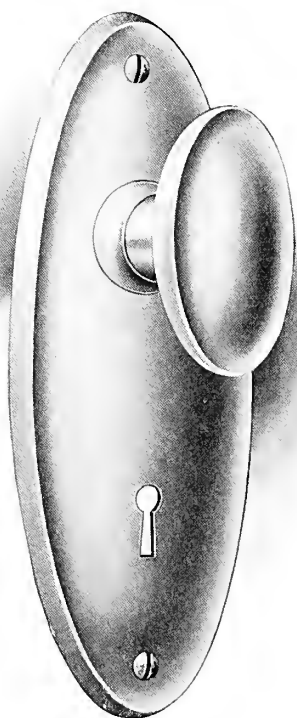
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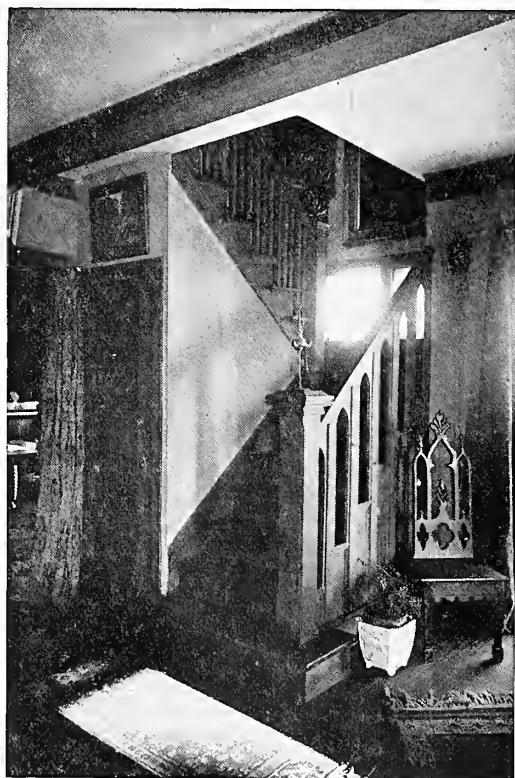
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active in their opposition to the erection of the smelter. Strong efforts are being made to have work on the smelter discontinued. This the smelter company decline to do; they argue that the usual course of the winds would blow the poisonous fumes out to the ocean. But in case winds should veer, to be on the safe side, the company would provide a chimney 400 feet high to prevent the wind from carrying gases over the park shrubbery. However, the park commissioners decided that the risk was too great, and a resolution was adopted asking the smelter company to discontinue the construction of a plant at that point. If the resolution is disregarded an injunction suit will be begun in the United States Court. There promises to be a big legal fight over the case. It is also claimed that the fumes will eventually destroy the forests, orchards, gardens, crops, berry plants, flowers, etc., in the country for a radius of miles around San Bruno. The company propose to erect a smelter that will cost \$5,000,000, and have unlimited capital.
—*Landscape Gardening.*

A GROWING BARN

IT is not often that a man builds a one-story structure and has it transformed into one of two stories almost without effort on his part. This, however, is the experience of J. W. Fesler, who lives north of Morgantown, a village a few miles southwest of Franklin, Ind. He has a barn which threatens to develop into a "skyscraper." In 1891, having need of a new barn, he built a small structure, and in its construction he used green willow posts at the corners and along the sides. These he sunk into the ground in the usual manner, says the "Inter Ocean." For some time nothing unusual was noticed, but after a year he saw that whereas he laid the floor near the ground, it was now 3 feet above the soil. On examination he discovered that the willow posts, instead of being dead, as he supposed they were on putting them in, were in reality alive and had taken root and were growing. In their upward movement they carried the barn along. He watched this with interest month by month and year by year. Of course, he had to build another barn, for it was inconvenient to use the constantly rising structure. Last spring the first barn was on stilts



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9 feet high, and in August he put in a new floor and surrounded the posts with siding, thereby making it a two-story affair. There is now a space of 7 inches between the new floor and the ground, and Mr. Fesler expects to have a three-story barn in course of time. He has built outside stairs to the second story. The neighbors come from miles around to see "Fesler's elevator," as they call it, and he and his barn are the subjects of a great deal of fun in and around Morgantown.—*St. Louis Globe-Democrat*.

THE ITALIAN RENAISSANCE

THIS Renaissance of Classic architecture began in Florence, under Brunelleschi and Alberti. Later, in the North, another school arose in Milan under Bramante, and these two branches finally met and produced their highest results at Rome. We tried to trace these schools in their respective fields, and it was of course in Florence itself that we found the visible first fruits of the Renaissance, so far as architecture is concerned. At Pisa, it is true, we saw how Nicholas, the sculptor, had drawn inspiration from ancient Roman models for the figures on his pulpits; but the Gothic carvers of the façades of Paris and Amiens had done as much a hundred years earlier, and the wonder is that artists and craftsmen should ever have ceased to cherish and assimilate the ancient work by which they were surrounded, and which was so far beyond their own powers. Apparently, however, for a hundred years after Nicholas of Pisa, men paid no heed to the architectural monuments of antiquity around them. The real awakening came almost simultaneously to collectors, who were eager for jewels, coins and ivories from Greece and Rome; to scholars who with avidity sought the classic manuscripts that until then had been buried in the monasteries; to painters and sculptors and architects, who suddenly saw beauty in the models of classical antiquity, and strove to graft the antique traditions on the civilization of their own time. What the French sculptors of the twelfth century strove to imitate; what Nicholas of Pisa faintly saw in the thirteenth century; what Petrarch at Padua, and Giotto, Orcagna, and Simone Memmi in Tuscany, found in the classics to delight them in the fourteenth century, all this finally took form

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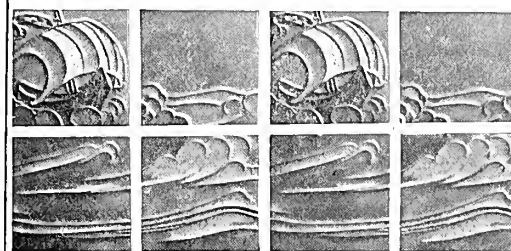
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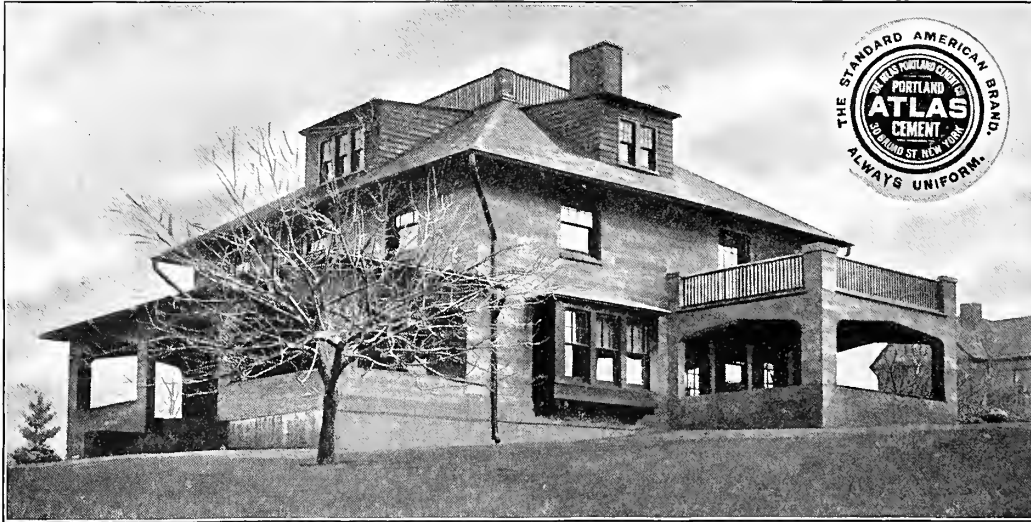
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with the quattrocentists, and was spread by many helping spirits over Tuscany and the world.

As for architecture, this movement began in Florence, and the return to detail, carefully studied upon the ancient Roman models, was abrupt and without transition. Brunelleschi was the guiding active mind, the Medici gave the opportunities, Donatello's refined genius inspired the decoration. The spirit of the Renaissance gradually became a patriotic fervor. Men thought they had reclaimed their inheritance from the Cæsars, and wondered that they had ever fallen away from the wonderful models all around them.—*R. S. Peabody in Atlantic Monthly.*

GROWING NEW WOOD

WHEN Longfellow was well along in years, his head as white as snow, an ardent admirer asked him one day how it was that he was able to keep so vigorous and write so beautifully. Pointing to a blossoming apple tree near by, the poet replied:

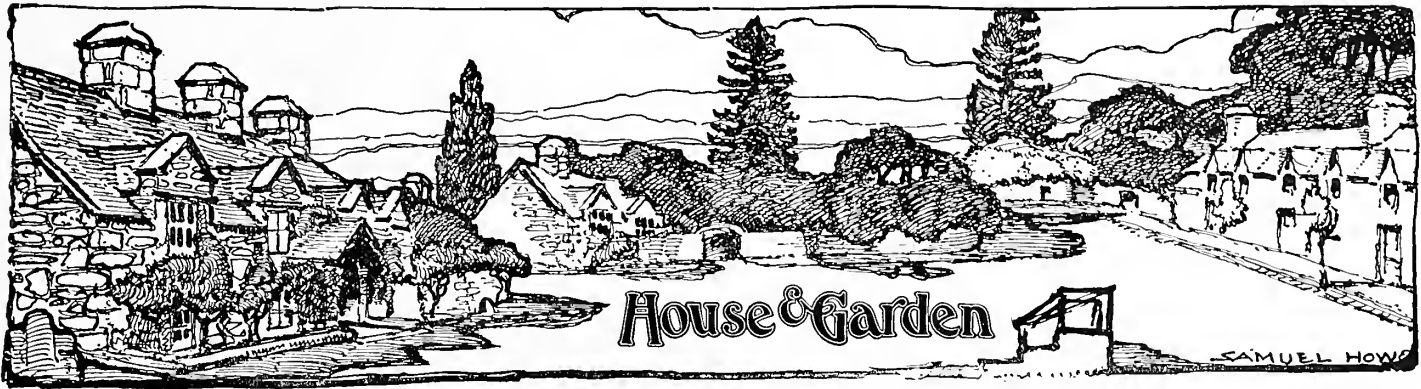
"That apple tree is very old, but I never saw prettier blossoms upon it than those which it now bears. The tree grows a little new wood every year. Like the apple tree, I try to grow a little new wood every year."

And what Longfellow did we all ought to do. We cannot stop the flight of time; we cannot head off the one event that happeneth to all; but we can keep on "growing new wood," and in that way keep on blossoming until the end.—*Farm and Home.*

STILL PAINTING AT NINETY-SIX

FOR many years the water-color paintings of William Callow, who has attained the ripe age of 96, have been a feature at an annual show of the "Old" Water-Colour Society in London, says the "Burlington Magazine." In the face of body color and all the devices that the ingenuity of modern water-color artists have discovered, his modest wash drawings have more than held their own.

Mr. Callow in an interesting interview answers leading questions with regard to the papers, paints and methods that he has successfully employed for seventy-five years.



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THE CHEVY CHASE CLUB HOUSE

House and Garden

VOL. XII

NOVEMBER, 1907

No. 5

AMERICAN COUNTRY CLUBS

VI. THE CHEVY CHASE, WASHINGTON, D. C.

By DAY ALLEN WILLEY

ONE of the most truly unique country club houses in the United States is the home of the Chevy Chase Club. To horsemen, golfers and others fond of the sports of the gentleman, Chevy Chase is a familiar name even to one who has not enjoyed the hospitality here dispensed, for an adjunct of the country club is the Chevy Chase Hunt, noted throughout America for its fine stable and its packs of fox hounds. On its golf course have practiced some of the most noted wielders of the driver and brassie.

The location of this club is just near enough to Washington to make it easily accessible yet it can be called in the very heart of the country, surrounded as it is by a charming rural landscape. But six miles from Washington, the club house is just beyond the line bounding the District of Columbia and is in the State of Maryland. The village of Chevy Chase is a mere hamlet, but fortunately free from the objectionable features that sometimes make even the rural town disagreeable to the lovers of country life and country sport.

If we treat the home of the Chevy Chase Club merely from the architectural standpoint the result would be somewhat disappointing. The building was not designed for its present purposes or even for a hotel. It was erected to be the home of a country gentleman of the Colonial days and it is a fact that the main structure has remained almost unchanged since it was completed over a century ago. But the house was not built with the idea of terming it a hall or mansion. Contrasted with some of the stately piles still extant in Virginia—homes like Brandon and Castle Hill and Shirley, it would seem insignificant in appearance although Chevy Chase is associated with history almost as interesting as the history of any of these. It must be said that the building proper is of frame with the extended hip roof so popular in the country's early days. It

has a generous wing extending from one side of the main structure. Practically all of the original manor-house, for such it was, has been preserved, the alterations consisting chiefly of additions such as porches made since the present owners took possession.

The rambling old building with its peaked windows, set as it is in a frame of natural growth consisting of old boxwood and other shrubbery, also a grove of cedar trees, presents a very picturesque view to the visitor as he approaches the entrance. The ground floor is of course devoted principally to the social features of the organization. One of the largest apartments on this floor has been decorated and furnished for the sole use of the lady members, including a tea-room which is extensively patronized both winter and summer. The wing to which we have referred has been divided into the general dining-room and a grill-room, and it is so large that the kitchen has also been located in it. In the north portion is a hall which is at times used for dinners when a large party may be entertained by one of the members. It is also suitable for informal dances and is used for other social functions. The porches, which have been added to the west and south fronts, considerably increase the capacity of the club house as they are enclosed in glass and may be used for dinner parties. They are especially attractive in winter, forming ideal sun parlors.

The second floor is given up chiefly to the athletic features of the club. Here is provided a locker room containing enough lockers for the male members. Adjoining it is a bath-room amply equipped with showers and tub baths. On another part of the same floor, but entirely apart from the men's department and reached by a separate staircase, are a locker and dressing-room also bath-rooms for the ladies who may desire to engage in some of the pastimes provided by the club. It provides no sleeping



THE TENNIS COURTS AT THE CHEVY CHASE CLUB

accommodations for members as in the case of the Baltimore Country Club and some other organizations of the same character.

Considering the time when the old manor was constructed the ceilings of the lower rooms are unusually high while the wood forming the interior finish is in as good condition at present as when the house was new. Consequently, in spite of its great age the house is in anything but a dilapidated condition and has been decorated in keeping with the purposes for which it is now used while enough of its ancient appearance has been retained to add to its attractiveness.

The Chevy Chase is one of the most active clubs devoted to outdoor life and outdoor sports in the United States. Few clubs have such an extended programme of pastimes. As we have already stated, an adjunct is the Chevy Chase Hunt which includes some of the most noted gentlemen riders not only in America but in Europe since so many of the military and civil members of the Diplomatic Corps have joined the Hunt which has a membership averaging over one hundred. On the grounds are provided stables for many of the mounts ridden in the steeple chasing as well as in following the hounds. There are two packs of dogs, one of exclusively English breed and the other the best type of American hounds. These are housed on the grounds in model kennels. It may be said here that the vicinity is admirable for cross country riding as it is sufficiently

broken and hilly to give the rider a chance to show his skill as well as the mettle of his mount.

An eighteen-hole golf course is perhaps the most popular feature with the members, the golf quota being not only very large but very expert. The course is most admirably laid out and beautifully kept, and possesses hazards, bunkers and trouble breeders of most interesting and intricate forms, as well as beautiful stretches of the fair green. It is so diversified that to be able to negotiate it in a score equalling or even closely approaching that of "Colonel Bogie" indicates that the player is one of pronounced ability. Teams from this club who have played against other crack clubs of the country have won an array of trophies while some of the individual players of Chevy Chase rank as among the finest players in America. But tennis has many devotees, especially among the women. The courts not only for tennis but for squash are placed on the grounds adjacent to the house so that they can be reached in a moment or so from the dressing-rooms. Within a short walk of the building are also the ring and track for the horse shows. Annually the Chevy Chase horse show is to Washington what the Madison Square show is to New York—an event which society always patronizes. The club members own such a variety of blooded horse flesh that the exhibit of coach horses, tandems, hunters and roadsters is usually of high order and the shows include running and hurdle

The Chevy Chase Club



LADIES' PARLOR, CHEVY CHASE CLUB



SMOKING AND CARD ROOM, CHEVY CHASE CLUB



AMERICAN HOUNDS AT THE CHEVY CHASE CLUB

aces, and other contests which are given on the private track of the club.

A bit of the history of Chevy Chase is well worth noting, for its past appealed to the club who took its name, as much as its charming surroundings. Chevy Chase has had a recognized place in the annals of history for more than one hundred and fifty years past and the name Chevy Chase was granted as a patent to one of the early settlers of Maryland, the title later passing into the hands of the first Postmaster General of the United States, Abraham Bradley, who took up his residence in the old manor-house, now the Chevy Chase Club house, in the year 1800, when the seat of government was removed from Philadelphia to Washington. It remained in the possession of some member of this distinguished family for nearly the entire century. The name Chevy Chase commemorates the battle of Cheviat Chays, in which an ancestor of George Washington played a distinguished part. When the British entered Washington in 1814, the entire records of the Post Office Department, together with a number of important documents and papers from the other Departments and the White House, were transferred to Chevy Chase and here several members of the Cabinet took refuge. The figures "1741" cut in the side of one of the old-time chimneys give the date when the house was completed, over 160 years ago.

The design of these massive chimneys, which permit the use of broad open fireplaces, shows that the building is indeed venerable.

The Chevy Chase Club, which has been in existence since 1893, now has a membership of fully 500. While it includes many of the prominent families who reside permanently in Washington, names on its rolls also include those of distinguished statesmen, diplomats and army and navy officers who may make the Capital City their home temporarily. One of the permanent Washingtonians instrumental in forming the club is Thomas Nelson Page who has also served it as president. Another active member of this class is Mr. Alexander Britton, a prominent local attorney.

Needless to say the Roosevelt family are members, and before her marriage Mrs. Nicholas Longworth was frequently seen on the tennis courts. Speaker Cannon of the House of Representatives is a golf enthusiast and a frequent visitor at the course as is Justice McKenna of the Supreme Court, Justice Harlan and former Attorney General Knox. Active in the Chevy Chase Hunt are Mr. S. S. Howland, also Mr. Craig Wadsworth, both of whom have stables which rank among the best in the country. These gentlemen who are officers of the famous Genesee Valley Hunt Club in New York State, have done much to give the Chevy Chase Hunt its prestige.

The Bronze Doors of the Capitol

By JOHN W. HALL

THE doors to the rotunda entrances to the National Capitol, and those to the entrances of the House of Representatives and Senate, represent contributions to the highest sculptural work in the world. They are the works of different sculptors and are their master-pieces.

Randolph Rogers contributed one piece to the sculptural beauty of the building, the bronze doors now at the eastern entrance of the central portico. These doors were cast in bronze by Von Muller, of Munich, during the years 1859-1861, and were received in America in 1863. At first they were placed in the doorway between the old Hall of Representatives (now Statuary Hall) and the new south wing—but in 1871 they were taken down and placed in their present position.

The bronze work consists of a frame, two doors, and a semi-circular panel. All the panels contain sculptural scenes in relief, depicting events in the life of Columbus. The leaf on the south, beginning at the bottom, shows Columbus before the Council of Salamanca, the setting forth for the court of Spain, the interview with Ferdinand and Isabella, and the departure from Palos. The semi-circular tympanum represents the landing of Columbus in the New World, October 12, 1492, on the island of Guanahani. The leaf on the north, beginning at the top, depicts further events in the life of Columbus—the embarkation

for home, the landing and reception at Barcelona, the recall and arrest, and his death.

In the stiles of the doors are niches in which are placed sixteen statuettes, representing historical characters, connected with the early history of the New World. On the rails of the doors are figures of Irving, Prescott and other historians. The bronze frame contains emblematic figures of Asia, Europe, America, and Africa, while at the crown is a head of Columbus. The architectural effect of these doors is exceedingly pleasing and the composition and sculptural work is handled in the most skillful manner.

As soon as the extension of the Capitol, begun in 1850, was well advanced the famous sculptor, Thos.

Crawford, was employed to do the figure work on the extension of the building. Crawford died in London October 16, 1857, but the work which had been entrusted to him was so far advanced that it could be easily given to others for completion in bronze and marble. Among other pieces for which he furnished models were the bronze doors for the north and south wings. The doors for the north (Senate) wing were cast at Chicopee, Massachusetts, by James T. Ames, in 1868. Each leaf of the doorway is divided into four panels and a medallion. The top of each leaf is treated with a star, encircled by a wreath. The sculptured panels on the north leaf beginning at the top, depict the



BRONZE DOORS AT THE EASTERN ENTRANCE OF
THE CENTRAL PORTICO

death of Warren at Bunker Hill, General Washington rebuking General Lee at the battle of Monmouth, and Alexander Hamilton storming the redoubt at Yorktown. The medallion shows a conflict between a Hessian soldier and a farmer. The panels on the south leaf show the laying of the corner-stone of the Capitol by Washington, Washington taking the oath of office, and Washington passing through New Jersey on his way to be inaugurated President. The medallion represents peace and agriculture. These doors weigh 14,000 pounds and cost \$56,495.11, of which amount the sculptor, Crawford, received \$6,000.

The scenes depicted upon the doors of the south

wing (Hall of Representatives) are important events in the Indian and Revolutionary wars and civil events in the nation's history.

The doors to the west portico entrance were never made in accordance with the original idea and were constructed of plain wood without any artistic or historical design; but now they are to give place to bronze designed by Louis Amateis, a Washington sculptor. These doors will be nearly eight feet in width and more than thirteen feet in height. They will show the intellectual and physical progress of the American republic.

On the transom panel will be shown the figure of America seated upon a chariot drawn by lions, indicative of the strength of the Republic, while the beasts of the forest are led by a child, indicating the better policy of intellect and gentleness to that of brute force. To the sides of the chariot will be figures emblematic of learning, literature, painting, music, sculpture, architecture, agriculture, mining and commerce.

There will be four panels on each half of the door, and on the four panels of one side jurisprudence, science, the fine arts, and mining will be represented, while on the panels of the other side agriculture, engineering, naval architecture, electricity, iron and commerce will be depicted in the highest art.

The jurisprudence panel will represent a meeting of the first Supreme Court of the United States.

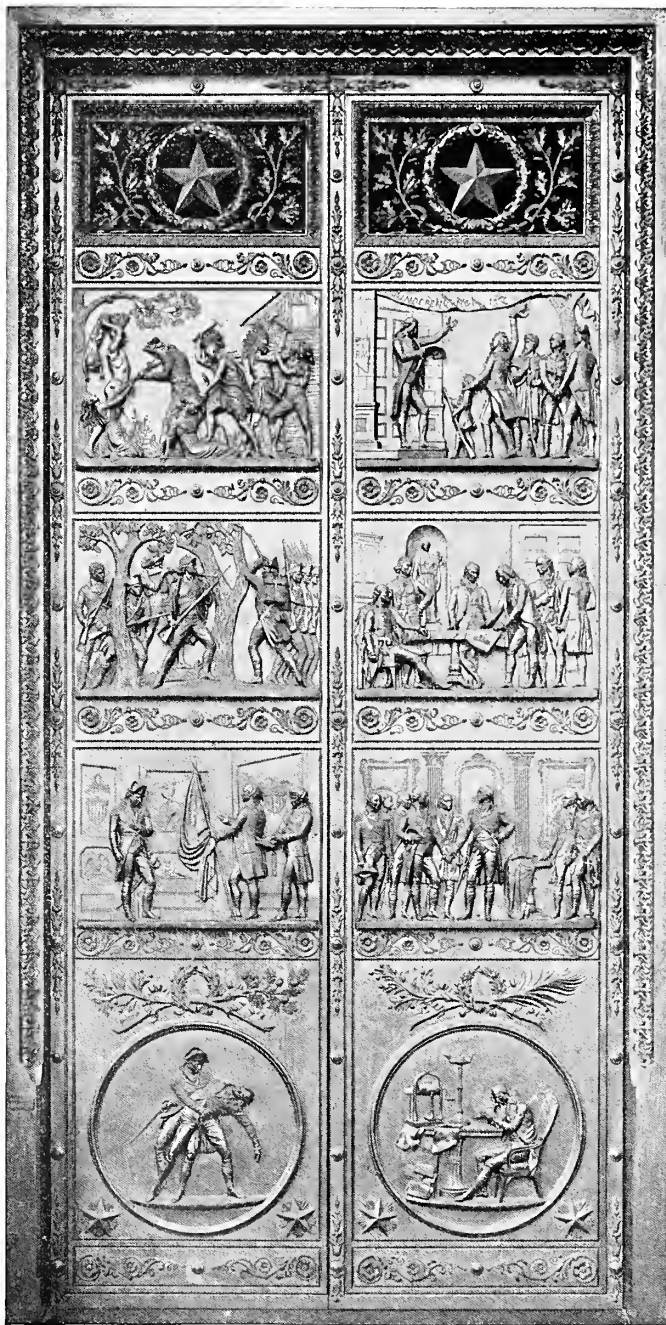
The science panel will show a group of the world's foremost scientific workers from the first astronomer, Hipparchus, on down to Darwin.

The fine arts will be left to such celebrities as Homer, Shakespeare, Goethe, Hugo and Beethoven.

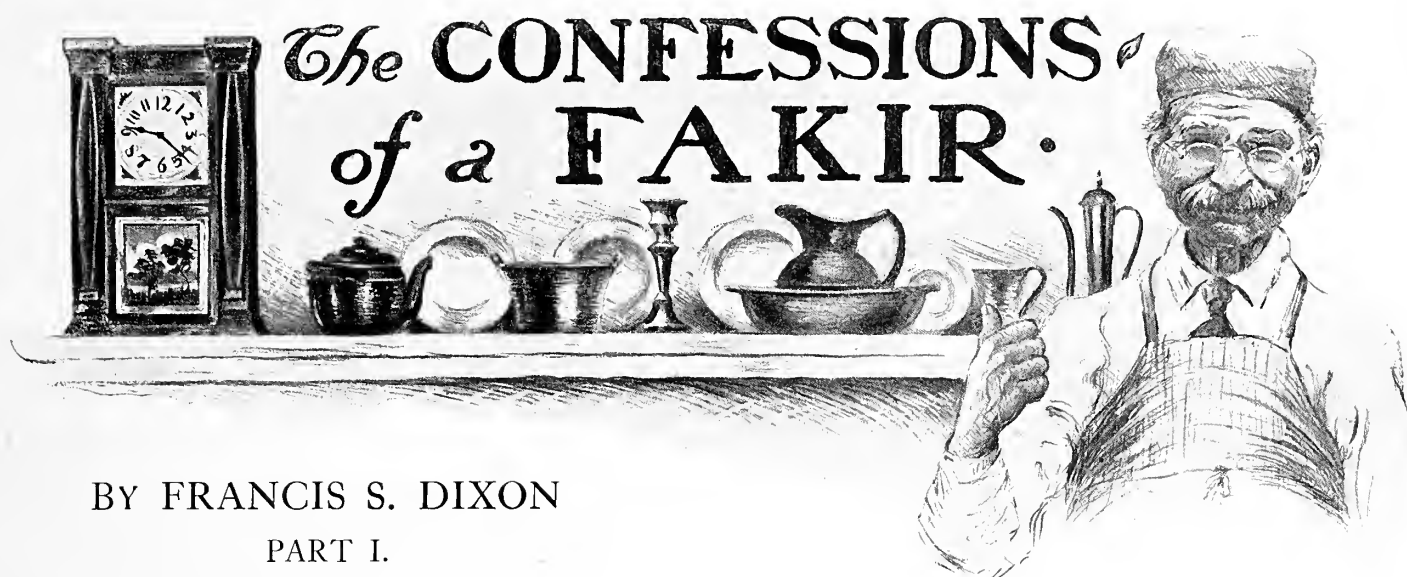
The agricultural panel will show a harvest scene, while the mining panel will cleverly portray that phase of the country's development.

Figures of men shown as actually engaged in constructing a railroad will represent the panel on engineering, while the iron and electricity panel will be made lifelike by workers in iron foundries and electric plants. Naval architecture and commerce will be made to go hand-in-hand and are to be depicted by a sailor holding a flag with a liberty cap on top, a boy studying a globe of the world, and by several other symbolic figures.

The several panels are to be surrounded by statuettes and medallions of the foremost Americans in the professions and arts. The committee who approved the design before the contract for the door was let consisted of Daniel C. French, Thomas Hastings, and Waddy B. Wood, architects, and Charles E. Neihaus and A. Picirilli, sculptors. Like the doors built nearly half a century ago, the west rotunda door will be a masterpiece and will perfectly portray the development of the comparatively new Republic. It is destined to attract the attention of all lovers of art who visit the Capitol building.



BRONZE DOOR AT ENTRANCE TO HALL OF REPRESENTATIVES



BY FRANCIS S. DIXON

PART I.

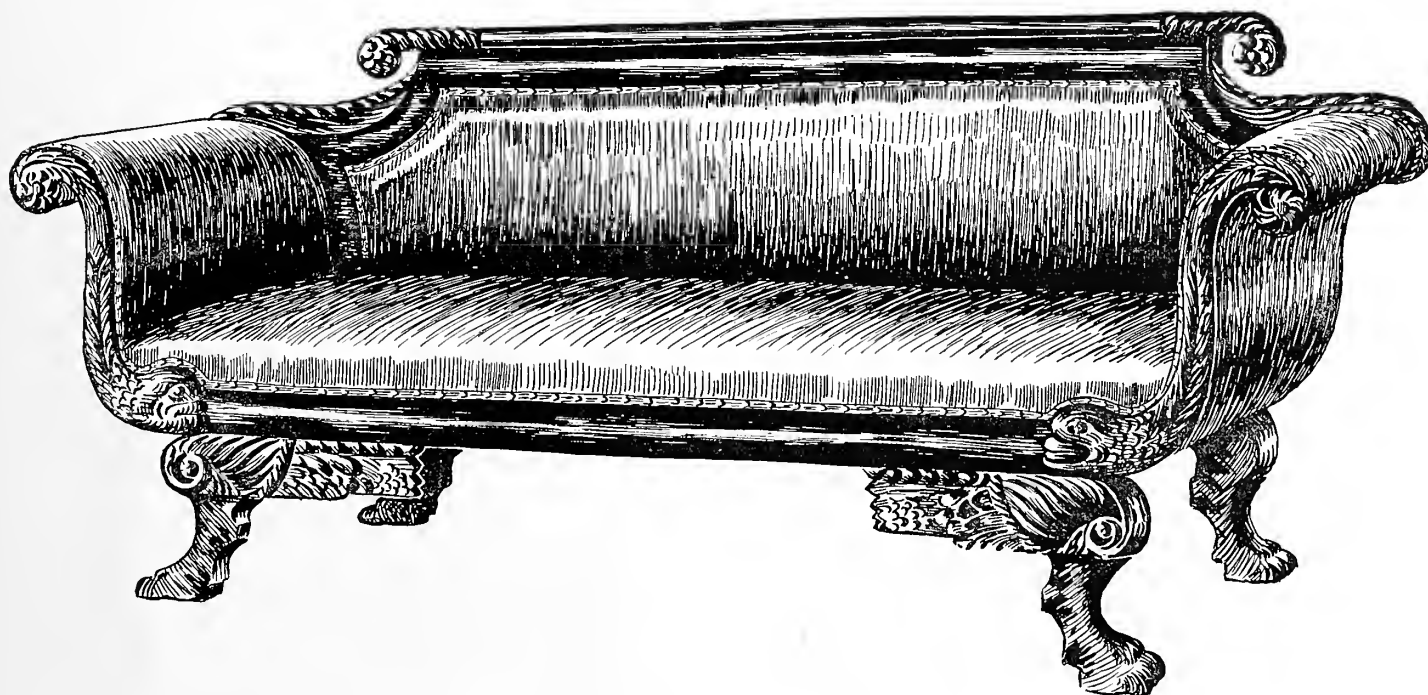
THE chief peculiarity of the collector of antiques is that he invariably considers himself an authority, and any reflection upon his taste and judgment usually results in making him an enemy for life. Therefore the object of these confessions is not to jar the faith of trusting collectors whose houses are bristling with antiques of questionable age, but rather to show that imitations of the ravages of time are simplicity itself in almost all cases, and only the hand of the artist is necessary to send the freshest bits back across the ages.

Everyone knows that the stout ship "Mayflower" must have been elastic if she carried the cargo with which she is credited, for a whole fleet of modern freighters could not accomplish the feat to-day. At any rate the poor souls whose pleasure and pain it was to land on Plymouth Rock experienced great

relief probably when they at last escaped the maze of chair legs, spinning-wheels, mirrors, and chests and stretched themselves in flight from Indians and wild beasts. Their quarters aboard ship were, without doubt, decidedly cramped.

Ever since that memorable landing the craze for relics of bygone days has continued with undiminished vigor and for a long time the supply has not been equal to the demand.

When I first went into business I had a small collection of old furniture and china with a few paintings and prints, and a little silver plate. My collection was disposed of at prices that made the business seem promising and I began looking about for more stock. There was not much to be had and what I found was so dilapidated that I was obliged to engage a cabinet-maker to put things into a presentable



FAKE EMPIRE SOFA. A STYLE MUCH PRIZED

condition. I soon discovered that Fritz, the cabinet maker, was a jewel and the renovated antiques sold so readily that reinforcements of workmen became necessary. It was not long before the supply of time-worn trophies that I found in out-of-the-way places gave out completely and I then held a consultation with the trusty Fritz, which resulted in his turning out reproductions that were so admirable that I found no difficulty in disposing of them with as little trouble as I had the truly old ones. The gullibility of the average purchaser struck me as being rather astonishing for I had expected more or less trouble, but everything went swimmingly and it was not long before I had a manufactory of antiques that turned out nearly everything for which there was any demand.

As a rule purchasers of antiques who are not collectors say that they do not care so long as things look old, but secretly they pride themselves upon their unerring judgment and they never seem to realize that there is a difference of about one-half in the price of an antique, or alleged antique, over an admitted reproduction. Sentiment has of course much to do with it and the belief that antiques have once reposed under the roofs of Colonial mansions has sold more than one freshly made imitation. I have heard people dreamily imagining powdered and brocaded dames sitting, in olden times, at mahogany desks that had really only received the finishing touches from the cabinet-maker two hours before.

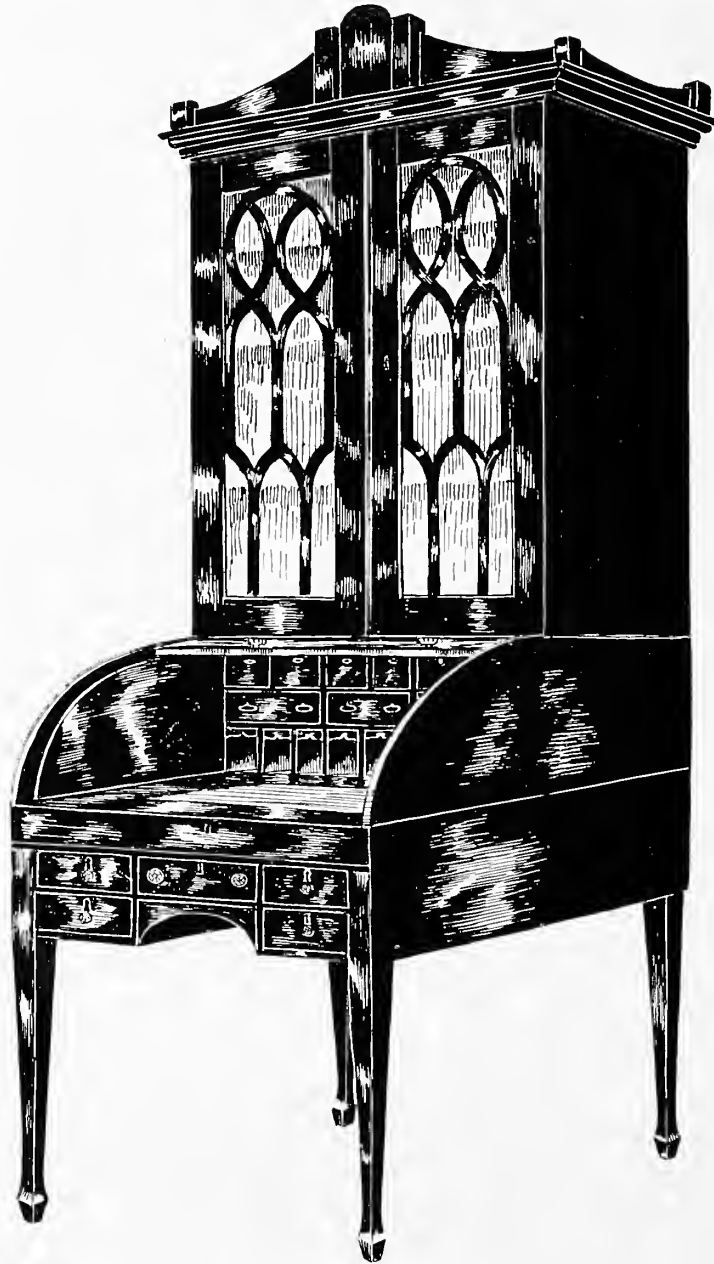
One day a man more or less well known as a collector of antiques came to my shop and purchased a great many pieces of mahogany and oak furniture. As he was a most desirable customer the things were

shipped as soon as possible. In a few days the entire lot came back mangled almost beyond repair, for he had cut chunks out of every piece, exposing the green wood that lay under coats of clever staining. With the returned furniture came a request for the amount of the purchase to which I replied with alacrity. That, however, was my one accident of the kind and

I have often wondered how his suspicions were aroused. After the incident of the chopped furniture, I concluded that something must be done to prevent a recurrence of such a humiliating, if not to say dangerous experience.

It is a well-known fact that partially successful attempts have been made to antique woods by burying them in the earth but all methods of the kind are very unsatisfactory. Fritz, my chief fakir, hit upon a sure process in his many experiments and to-day it is impossible to tell by cutting whether the wood is old or not. Fritz came to me one day with two pieces of oak, one new and yellow the other as old and gray as an ancient shingled barn. He had made an air-tight box and had simply put a dish of ammonia and sulphuric acid in the bottom. The fumes had forced the antiquing clear through the wood. The success of the experiment justified the building of a larger box so we constructed one large enough to hold entire pieces of fur-

niture. A tray ran the length of the bottom and feed and drain pipes were placed at opposite ends. The front was hinged. We succeeded in making it air-tight and then gave it a test. In almost every instance the wood was antiqued all the way through after twenty-four hours, and a block of oak eight inches in thickness came out in forty-eight hours, as gray as a badger. Varnished woods were not noticeably



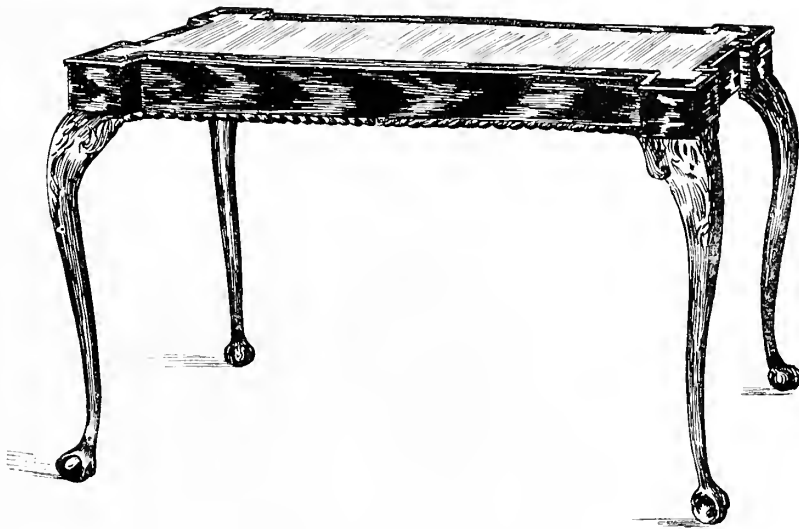
MAHOGANY SECRETARY

One of the most popular fakes known, as it is a copy of a secretary used by General Washington

The Confessions of a Fakir

changed for the grain of the wood was filled and of course resisted the fumes, but a chair antiqued in the box and then dissected failed to reveal any signs of youth. Oak antiqued by this process and then oiled and colored in the usual way is fully as beautiful as the truly old oak and is naturally more durable. Mahogany and the darker woods are greatly improved in color and of course defy detection.

Worm-holes stumped us more than once, for some customers insist upon having them in desks, (drawers) and the unexposed parts of furniture. Making them with a tool is slow work so the experimental Fritz devised a scheme by which he fondly hoped to cover himself with everlasting glory. Every Saturday afternoon he hies himself to the suburbs in quest of game, his trusty "pistol," a single barrelled shotgun, upon his arm. One Monday morning he arrived very early, carrying his gun and when I asked him what he expected to shoot in town he simply said that he was going to try an "exberiment." I thought nothing more of it until a muffled roar from the basement told me that all was not well. When I reached the spot there was more or less confusion. There stood Fritz holding the still smoking "pistol" and woe-fully contemplating two sixty dollar chairs the backs of which he had blown to splinters. I could not preserve the dignity that the occasion required, and burst into a roar of laughter, but experiments in regard to worm-holes ended with the wrecking of the chairs. Sometime afterwards I overheard a rather progressive salesman ask Fritz if he could not suggest a method of making worm-holes that would be simpler than boring them. Fritz put his lips close to the



MAHOGANY TABLE

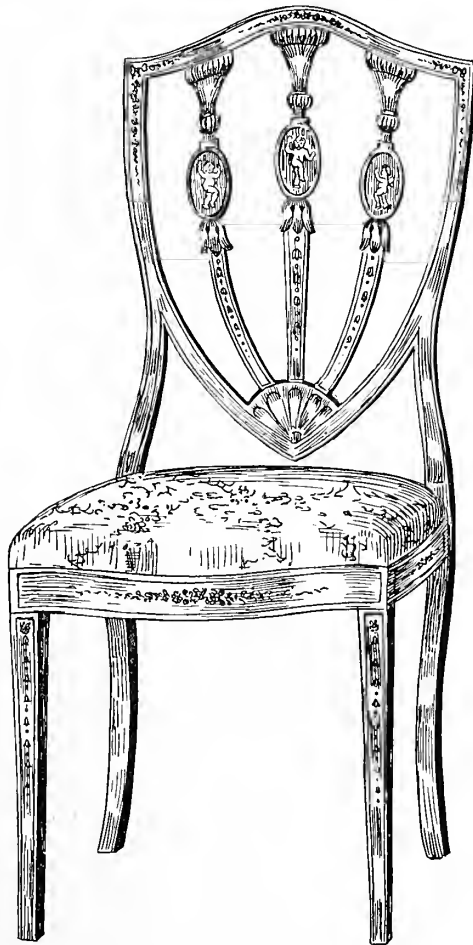
The diligently sought ball and claw foot—a ready seller.

expectant ear of the youth and said in a stage whisper, "I guess the only way to do is to train the worms." Satinwood furniture, in the style originated by the Adam Brothers, James and Robert, architects in England in the latter part of the eighteenth century, is much sought after, for it appeals strongly to the feminine taste. It is very beautiful and very expensive.

The best satinwood comes from India and takes its name from the satiny sheen it has when polished. It is usually veneered over mahogany and after staining with a solution made from bichromate of potash it is slightly polished and then decorated by skilled artists. The decorative designs are usually medallions of classic

figures in color or Wedgwood surrounded by pearls and supported by festoons of draperies and garlands of flowers. The original furniture was decorated by such artists as Pergolese, Cipriani and Angelica Kauffmann. I have often been told that there is not one piece of original Adam furniture in this country but whether or not this is so I am not prepared to say. I am confident, however, that there is very little.

In the decoration of satinwood the best results are obtained by painting the medallions and supporting designs in rather brilliant color. When the painting is thoroughly dry a thin coating of clear shellac is put on and then the process of antiquing begins. Japan varnish is thinned with turpentine and enough mummy added to give sufficient depth of tone. This is then laid on very carefully with a soft brush. It requires much experimenting before satisfactory results are obtained but practice makes perfect and beautiful effects are



DECORATED SATINWOOD CHAIR
Eighteenth Century

produced by varying the amount of pigment in the varnish until the color glows through the antiquing. On medallions and all painting extended over a fairly large surface the antiquing solution must be rapidly brushed on and then blended with a sable blender. The garish colors take on a golden age and mellowness that cannot be produced in any other way. Some manufacturers of satinwood furniture use old tones in the original painting but their productions have a chalky, dead look and lack the luster of decoration painted first in clear color and afterwards antiqued. When the mummied varnish is dry, cabinet-makers take the work in hand again and polish the surface until it glows. The process is an extremely difficult one but the prices obtained make it worth while and there is always a market for work well done.

I recall one incident in connection with a very beautiful cabinet which will serve to illustrate the risks that manufacturers of antiques have to run. The cabinet was placed in the showroom and was sold the very morning it left the cabinet-maker's hands. In the afternoon another purchaser appeared and in less than a week we were making no fewer than seven copies of it. I made excuses for not shipping them at once and by increasing the working force managed to get each cabinet off in a short time. Of course there is the danger of people comparing their prizes and such things must be taken into consideration, but almost always the

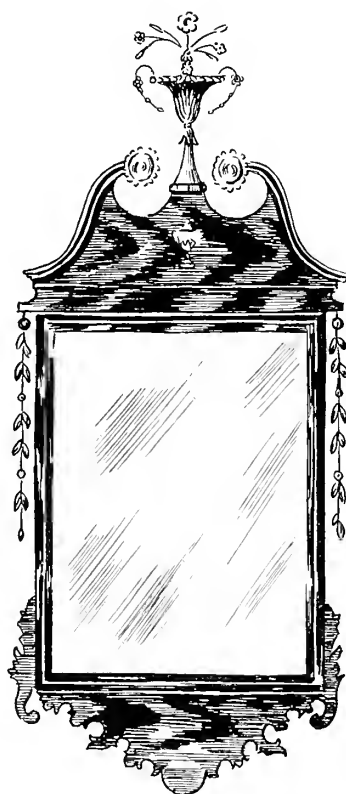
purchasers live many miles from one another and never meet.

In shipping a satinwood table one day a medallion was badly scratched and the owner came down in a flurry, "Oh, it is terrible," said she "that priceless table is ruined." I asked her to send it back and let me engage an artist to touch it up, so with great reluctance and many misgivings on having to let it go out of her sight she consented. It is needless to state that the same man who painted the original medallion scraped it off and did it over again. The fair customer was compelled to admit, although much against her will, that she could not see the scratch but I could not convince her that the table was as good as new, or rather, old.

A complete list of the deceptions practised would fill a volume and prove an appalling record of falsehood and double dealing.

Some of the more common as well as some of the most clever methods employed to embarrass one's judgment have been touched upon above, and yet notwithstanding all that has been said and written, it would seem that the mind of the average collector refuses to assimilate the pertinent facts

clearly set forth. People will continue to buy alleged antiques as long as manufacturers put them on the market, for the thought that a piece of furniture is a reproduction takes away half its charm; but when a saffron-hued bill of sale is revealed upon opening the secret drawer of an ancient secretary, remember that the coffee may still be damp upon it.



MAHOGANY AND GILT
MIRROR



Winter Gardens in California

BY HENRY KIRK

AT this time of the year when the green leaves and lawns of our Eastern country are going into winter quarters, and gardens and parks will soon be damp and dreary, there is a world of color and a perfect mass of bloom in the winter gardens in far away California. To be literal there is no such thing as a winter garden in California, for the roses there are in a state more or less of continual blossoming and the leaves are always green, but the same signs of the zodiac are in California calendars, and there is a period of the year that is termed winter no matter what nature of weather it may be. Whatever days may come in California, of wind or of rain, and no matter what changes may happen, the day of the garden is always at hand, and the variety and nature thereof is almost astonishing. The palm is the distinctive feature of the California garden. It is everywhere, the graceful date, the wide spreading fan. In San Diego, in Coronado, are some splendid specimens, and in Coronado gardening is at its best at this time of the year. There are great stretches of lawn, with olive and camphor trees while heliotrope and roses run riot. In the center of the big hotel is an open patio filled with palms and green grass. There is a fountain with lily pads upon the water, and pots of fuschia along the rim. A tropical bird hangs in one of the trees, and it is all very quiet and charming.

San Diego was the first stand of the Spanish in California and so San Diego may claim the oldest gardens. The Franciscans brought with them in addition to their bells and candles, a lot of seeds, of fruits and of flowers. They brought with them their remembrances of old Spain, oranges and olives, pomegranates, and the little pink roses of Castile. These they planted everywhere, from San Diego, to Santa Rosa, five hundred miles away and from these devoted seeds have come the gardens of California, the fruit and the bloom that have made the land another Canaan.

In the San Gabriel valley near Los Angeles are some adorable gardens with all the riot of the native California flowers, the rose, the heliotrope, geranium, magnolia, not the tiny Eastern variety, but a huge waxen, overpoweringly fragrant thing, in its glossy leaves like a monster pearl in a mass of mammoth emeralds. The geraniums climb to the tops of walls—they run along in hedges—they run wild. Their leaves are fragrant, and their blossom varies with their variety. The violet is the flower of the country and now is in all its beauty and perfection. You can smell it for miles, and in the San Gabriel valley, the odor scarcely ever leaves you. The roads

in the valley are lined with pepper trees, an exquisite tree with hanging fern-like branches, hung with little red berries giving out a pungent, woody smell. In shape it is like the weeping willow, and grows in about the same fashion. The garden hedges are sometimes of roses, sometimes of geranium or of box. Beyond the hedge are the palms and magnolias, more roses, more geraniums, and beds of camellias. Upon the porch-posts are climbing roses or honeysuckle. The violet is there in long luxuriant lines, bordering the beds, or in beds of their own with forget-me-nots beside them, and rows of Cecile Brunner roses. Over all is the clear blue sky, and beyond are the Sierra Madres with dabs of snow upon the summits. The air is soft and still and sweet with the smell of the violet and the rose, and above it all is the sun, the god-sun of the country.

In Pasadena things are upon a very elaborate plan. Pasadena is the place of big houses and of big hotels, of tally-hos and motor cars. It aims at a certain grandeur very different from the dear little air of San Gabriel. The houses are very pretentious and most of them, really beautiful. Many of them copy the old mission style with arched corridors and tiled roofs. Some of them have patios, little courts in the center with a fountain and long slender palms, an orange tree or two, and a scarlet pomegranate. There are plenty of roses in Pasadena, and they are used extensively in the garden schemes. But the people in Pasadena are there first for climate and health and amusement and not for the idea of developing the soil even if that development means a mass of bloom upon their window-sills.

Los Angeles is less interesting. There is not much there in the garden way aside from lawns and the inevitable palm. Sometimes there are a few orange trees about, but the orange may not be included in a purely garden discussion, and treating of flowers. Santa Barbara is one of the most beautiful spots in California, and Montecito, in the hills beyond, the most beautiful spot in Santa Barbara. Upon the hills of Montecito are villas and cottages built for the enjoyment of the sun and the soil, and not for frivolity alone. In Montecito are many mansions. There are bungalows and there are gorgeous houses with porches and towers and gables and huge windows, so huge that almost a hundred people might stand in some of them. There are terraces with Italian balustrades and Italian vases hung with trailing vines. There are formal gardens with Italian walls and water streaming into basins. Inside these formal gardens are clover lawns and papyrus plants, and there are

carved benches where Paolo and Francesca might have sat and read their tale of Guenevere.

There is one garden in Montecito that is specially beautiful. It has its towered house and its terraces, its balustrades and vases of trailing vines, and it has all the other things of beauty, riots of bloom, acres of it, bananas, palms and exquisite camphor trees, bamboo rods and slender poplars, but the spot supremely beautiful, is an altar to Narcissus. The beautiful god stands in bronze upon a pedestal against a hedge of laurel. A semicircular bench of veined marble starts from the pedestal, in the base of which is a dolphin head spouting a slender stream of water. This water runs through a narrow trench in the floor of the circle and falls over a short flight of steps down a long path lined with lilacs, into a round pool filled with water plants and gold fish. Olive branches hang over the sides of the benches in the circle, their silver and gray leaves in relief against the white stone. It is all upon the side of the mountain, which rises above the laurel hedge behind the figure. In front it falls away, down to the valley. Beyond is another range of hills and then far off, is the sea shining in the sun. Here is the god Narcissus in his own Greek air, and in his own Greek sun with a sky to look upon him like the sky above Olympus.

Any discussions of gardens in California would be incomplete without some reference to the old Spanish Missions. The plan of these missions was almost invariably the same and consisted of a group of buildings built about a great central court, the patio. In the center of the patio was usually a fountain and about it were planted the shrubs and trees dear to the heart of the missionaries, pink Castilian roses, geraniums, cypresses, olives and the fragrant orange. Then there was the palm in its variety, raising its delicate branches above the riot of bloom beneath.

Most of these missions are now in different degrees of ruin and desolation. San Juan Capistrano and San Fernando have been partially restored, and others are in line for rejuvenation, but of all the original twenty-one, the Santa Barbara Mission alone is as it was in the days of the padres, in the days of Father Junipero it should be said, for the padres never left Santa Barbara. The mission has never been deserted, and so the dear old garden has never felt the damaging force of neglect.

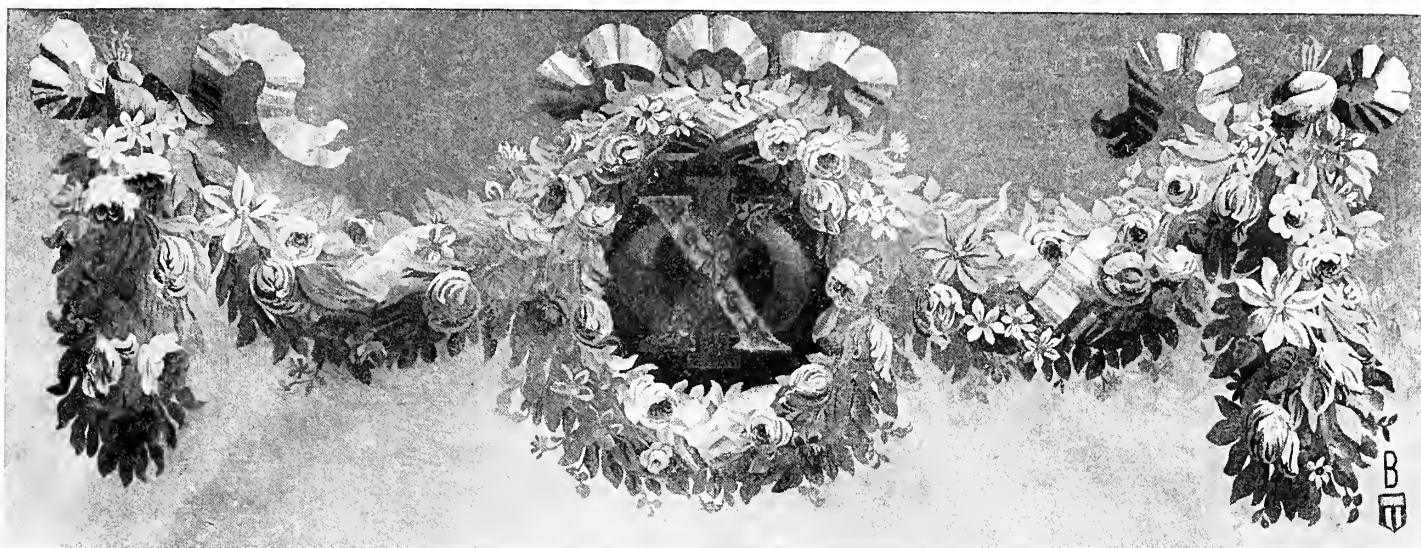
About the sides of the place rise the walls of the mission buildings, on one side the church with its red roof and tall towers, and upon another, the arched run of the cloister. Slender cypresses rise to the eaves and cast dark shadows upon the brick floors of the corridors. Geraniums and roses tangle in the patio, and above them stand exquisite camphor trees and the long-leaved banana. Upon the rim of the fountain are pots of plants in bloom. The charm of the place is indescribable.

The most beautiful profusion of winter flowers in

California is to be found in the foot-hills and valleys around San Francisco. Nature at all times is more prodigal in this North than she is in the South where the scarcity of rain makes the earth less productive. Santa Rosa, in the Sonoma valley is the home of growing things. Here is the apogee of the rose. The gorgeous flower spreads over the walls and roofs of houses and hangs in almost barbaric profusion. Santa Rosa is the seat of Luther Burbank's operations and from this may be assumed that in Santa Rosa is a field for things that grow. In San Rafael, across the bay from San Francisco, is another flower-land where the winter garden is at its best. The little town is in a hollow of the hills and is protected from the winds that blow in from the sea. It is a sort of summer cottage colony of San Francisco people, Californians who know the possibilities of their own soil and so make the most of them. Here in San Rafael are tons of roses, the roses of lingering summer, great Gold of Ophir that smother roofs and chimneys in an ecstatic embrace of glory and perfume. Lilac hedges along the roadsides are tipping themselves with purple promises and in the air is all the sureness of a fulfilling promise that gives you something delightful while you wait for a realizing that is scarcely less beautiful than the promise itself.

In Mission San Jose, near Oakland, is an avenue upon an old estate that is lined for two miles with olives. There are palms in the old garden finer than any in California. There is a long swimming pool bordered with roses, and from January to January there are always pink rose-leaves in the water. But Del Monte—there is the perfection of gardening in California. It is more beautiful than the heights of Monte Carlo, and so it is more beautiful than any place in all the world. It is a great park covered with California oak and pine. Lawns stretch away acre upon acre, and here are the vines and the blooms of the land. Here are the growing things that make California a world apart. From the lakes in the East the swans have vanished but here in Del Monte they never leave the water. They are always floating about like white spirits of dead princesses.

But, spring or winter, there is not much difference in California—it is summer always. These gardens in the long country between San Diego and Santa Rosa, vary but the breadth of a flower. It is a living earth that never dies, and never becomes bare. There is no freezing and there is no cold that kills. There are always rose-leaves in the pool in the old Spanish garden, and the olives beside the bronze Narcissus in Montecito are continually green. The roses hang from the house-tops to-day, to-morrow—as they were hanging yesterday. The geraniums are fragrant perpetually and the palm trees never die. There are green leaves forever and ever, and a living earth, and always and always, the great god-sun, in the god-blue sky!



Made at Williamsbridge for the Chi Phi Chapter House, at Ithaca, New York. Notice the woven mark of the Baumgarten atelier

What Are Tapestries?

BY GEORGE LELAND HUNTER

PART II.

IT is not necessary to go to France to see tapestry looms in operation. At Williamsbridge on the Bronx are twenty-five looms and sixty weavers, established there by the late William Baumgarten. Among Americans for whom tapestries have been woven there are P. A. B. Widener, W. L. Elkins, Mrs. Elliott F. Shepard, W. W. Harrison, D. B. Wesson, Jacob H. Schiff, Governor Murphy of New Jersey, the Rhode Island State House, James L. Flood, Charles M. Schwab, Oliver Harriman, Jr., Mrs. C. P. Huntington, Mrs. Marcus Daly, J. Pierpont Morgan, Andrew Carnegie, William Rockefeller, Mrs. Vanderbilt, John D. Crimmins, Rudolph Spreckels, Marshall Field, George S. Isham, Harold McCormick, W. B. Leeds, Charles T. Yerkes, F. W. Woolworth, Mrs. Herman Oelrichs.

The Baumgarten exhibit received a Grand Prize at the St. Louis Exposition, and the tapestries woven at Williamsbridge are inferior to none.

The manager of the atelier is M. Foussadier, who was foreman at the Royal Windsor Tapestry Works established in 1876 under the patronage of the Royal Family. This enterprise collapsed in 1887 as the result of too many large-salaried artistic directors. In 1893 M. Foussadier came to New York on the invitation of Mr. Baumgarten and set up one small loom in the shop at 321 Fifth Avenue. The first piece of tapestry produced was a chair seat, still in the possession of the Baumgarten family. The second piece, a duplicate of the first, is in the Field Museum at Chicago.

Other looms in operation to-day are those at Merton in England; at Paris, Aubusson and Felletin

in France; at Berlin, Germany; and many individual as well as school looms in Sweden, Norway and other European countries. At the Paris Exposition of 1900 modern tapestries were exhibited from Hungary, Norway, Sweden, Germany, Servia, Italy, Finland, Roumania, Greece, and Austria. Some of these were woven on high-warp looms.

The only non-French tapestries to receive a Grand Prize at this Exposition were six designed by Burne-Jones on the subject of the Holy Grail, and woven at Merton in England, on the high-warp looms established in 1881 by William Morris. It is interesting to note that Morris painted the first cartoon and wove the first tapestry with his own hands. I saw the cartoon last year in the shop of Morris & Co. of London. The atelier is still under the supervision of Mr. Dearle, who was with Morris from the beginning and who designed many of the floral and verdure details of the tapestries, and was responsible for the coloring of many, the cartoons of Burne-Jones being in a tinted wash without the slightest color suggestion.

Morris ranked tapestry as the "noblest of the weaving arts" and sought the effect of ancient arras. Contemporary Gobelin work he despised as "no longer a fine art, but as an upholsterer's toy." He wished the figures to be "arranged in planes close to one another, and the cloth pretty much filled with them, a manner which gives a peculiar richness to the designs of the first years of the sixteenth century, the opposing fault to this being the arrangement of figures and landscapes in a picture proper, with foreground, middle distance and distance," which gave, he thought, "a poor filled-up look."



TAPESTRY FROM THE FAMOUS SERIES, THE LADY AND THE UNICORN

The first important tapestry executed at Merton Abbey was the *Goose Girl*, a panel designed by Walter Crane. At the Arts and Crafts Exhibition of 1888 were shown two verdure tapestries the *Woodpecker* and the *Forest*, the foliage and flowers by Morris and Dearle, the fox and lion by Philip Webb.

Important tapestries, the figures of which were designed by Burne-Jones, the decoration by Morris or Dearle, are: *The Star of Bethlehem* in Exeter College Chapel; the *Seasons*, and the *Angeli Laudantes*, in the Victoria and Albert Museum.

These resemble the ancient arras in texture, having from ten to sixteen warps to the inch, while the modern Gobelin tapestries have from twenty-two to twenty-five, and Beauvais and Aubusson furniture coverings sometimes as high as thirty.

A famous English tapestry atelier in the seventeenth century was that established at Mortlake by James I. in 1619. The royal decree giving Sir Frances Crane the exclusive right for twenty-one years to make tapestries in England was based principally on the agreement that Henry IV. of France had made a few years before with De Comans

and De la Planche. An ancient manuscript copy of the original decree is still in existence.

Through the efforts of the King some fifty tapestry weavers were procured from the Netherlands, and tapestries were commissioned by the King, the Prince of Wales (Charles I.), the Duke of Buckingham and the great nobles. About 1623 the services of the painter Francis Cleyn were secured for one hundred pounds a year. He was connected with the atelier until his death in 1658 and his signature is found woven into some of the tapestries. Important tapestries woven at Mortlake are: the *History of Vulcan and Venus*, the *Twelve Months*, the *Four Seasons*, the *History of Hero and Leander*, *Diana and Callisto*, the *Horses*, the *Story of Achilles* by Rubens, the *Acts of the Apostles* by Rafael with borders by Van Dyke, the *Story of St. Paul*. The

original cartoons of the Apostles painted by Rafael for Pope Leo X. were used at Mortlake, having been acquired for the purpose by Charles I. at the suggestion of Rubens. Seven of the ten cartoons are now on exhibition in the Victoria and Albert Museum at South Kensington. Many of the Mortlake tapestries are now in the French *garde meuble*, having been sold off by the Commonwealth, 1649-53, with the rest of Charles I's magnificent collection.

The inventory of these royal tapestries is reprinted by Mr. Thomson from the Harleian manuscript in the British Museum. Among interesting items are: Five pieces of Arrass hangings of King David, containing in all 331 elles and one-half, at £ three per elle Flemish; nine pieces of Arrass of Vulcan and Venus, in all containing 435 elles at £ three per elle; nine pieces of St. Paule, 613 at £ five; ten pieces of Julius Cæsar, 717 elles at £ seven per elle; five pieces of Flower Deluces being Arrass of Hampton Court, containing in all 110 ells and one-half; one little piece with Grapes; one piece of Jacob; one old piece.

The Mortlake industry never flourished again and in 1703 the property was converted to other uses.



Part of one of the famous David and Bathsheba series at the Cluny Museum. Woven on a high warp loom in Flanders in the reign of Louis XII. at the end of the fifteenth century. A magnificent series of ten, enriched with gold and silver, that belonged successively to the Duke of York, the Marchese di Spinola and the Serra family of Genoa.

In the Middle Ages the city of Arras, a part of France after its capture by Louis XI. in 1477—which put an end to tapestry weaving there—but before that in Flanders, became such a famous center of tapestry production as to give its name to the pictured fabric. Tapestries are still called *arazzi* in Italy and *arras* in England. Who does not remember in Hamlet how Shakespeare describes Polonius as eavesdropping behind the arras and stabbed through it?

From early times the weavers of Gaul and the Netherlands were renowned for their cloths. Pliny in his Natural History says that they rivalled the weavers of Babylon and Alexandria. The most famous among them were the Atrebatas whose name during the ages got abbreviated into Arras. It is chronicled that in the year 795 the abbot of the St. Vaast near Arras employed magnificent tapestries for the decoration of the church of the abbey. An inventory of the property of the same abbey made between 1155 and 1188 enumerates a number of tapestries. A hall of the abbey devoted to the sale of tapestries is mentioned in 1250 and in 1333. In 1313 the Countess of Artois ordered six tapestries made at Arras (*de faire faire six tapis à Arras*), and about this time the Lady of Cassel paid twenty livres, six sous Parisian for a tapestry made

at Arras. At this time the use of tapestries was general and a “chamber” of tapestries meant bed canopy, dossier or head piece, and bed cover, together with portières and wall hangings. In 1385 Jehan Cosset supplied the Duke of Burgundy with

a gold-worked tapestry of the History of St. John, and a History of the Vices and Virtues. One of the largest tapestries ever made was woven at Arras about 1386 by Michael Bernard. It celebrated the battle of Roosebecke, and contained 285 square yards, and was so unwieldy that the Duke had it cut into three a few years later.

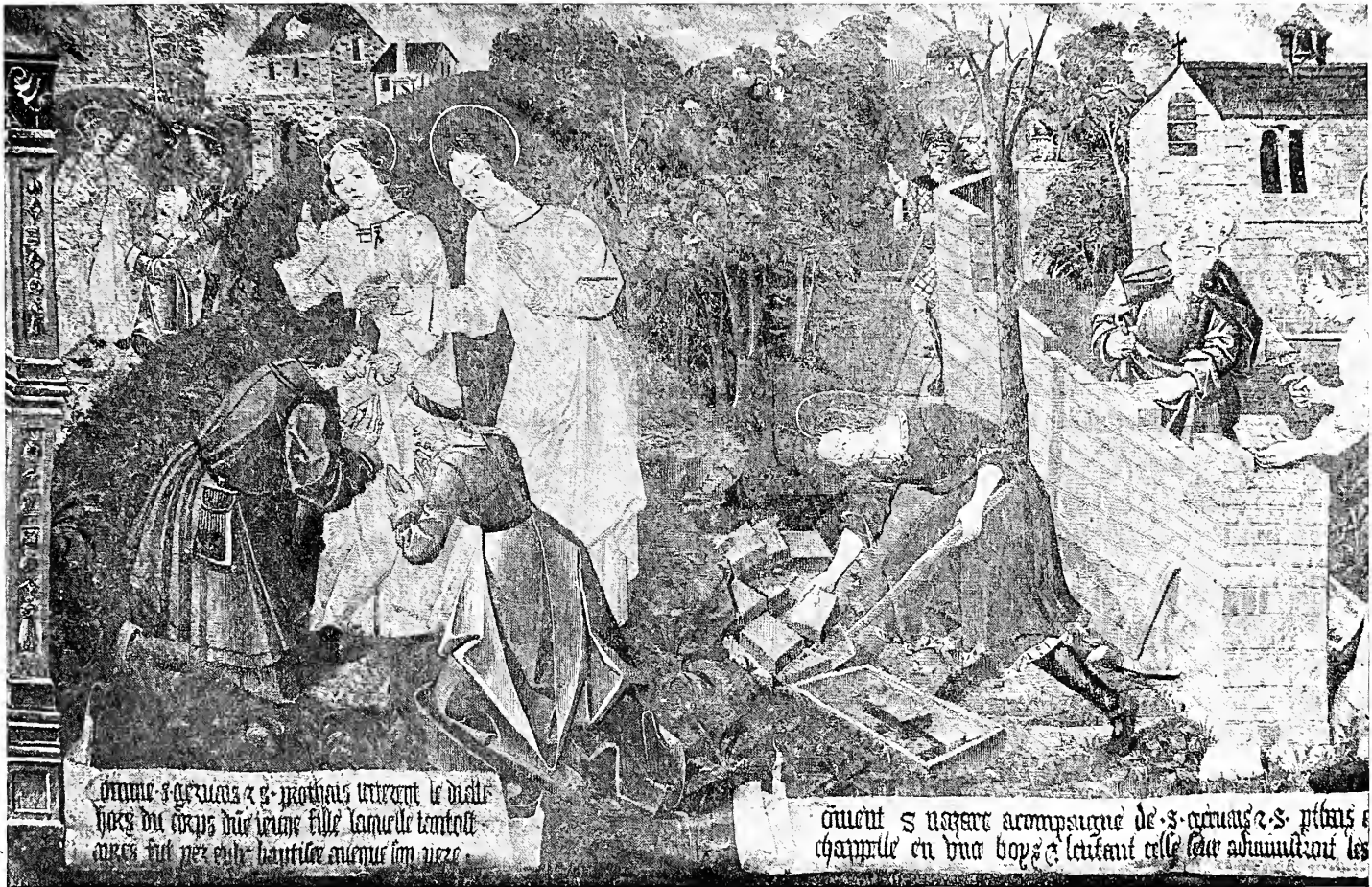
However, tapestry weaving in the fourteenth century was by no means confined to Arras. In Paris in 1302 ten tapestry weavers of the *haute lisse* were admitted into the corporation of *tapissiers*. In 1363 Nicolas Bataille of Paris sold six tapestries to the Duke of Burgundy and in 1376 one of the History of Hector to the

Duke of Anjou for 1000 francs. His name also appears in connection with other important sales but his fame as a master weaver rests chiefly on the Apocalypse series that is still preserved in the cathedral of Angers. The set was designed according to the register of the treasury of the Dukes of Anjou, by Hennequin de Bruges, the king's painter. There were many tapestry weavers in England in



MADE AT WILLIAMSBRIDGE AFTER THE ORIGINAL BY BOUCHER

What Are Tapestries ?



FROM THE SERIES OF TAPESTRIES AT THE CATHEDRAL OF ANGERS ENTITLED "THE STORY OF SAINTS GERVAIS AND PROTAIS"

the fourteenth century. As in the thirteenth century d'Arras (of Arras) is a common surname. The tapissiers of London received a charter in 1331. In 1344 Edward III. instituted an inquiry into the London tapestry industry (*de inquirendo mistera tapiciariorum*). In 1392 the Earl of Arundel bequeathes to his wife a chamber set of tapestry recently made in London—blue tapestry with red roses and armorial bearings.

Tapestry weaving continued general in Western Europe during the fifteenth century, but in the sixteenth century Brussels succeeds to the position of leadership left vacant by the ruin of Arras, and Gothic designs are supplanted by those of Renaissance character. At Brussels were woven the famous Acts of the Apostles designed by Rafael for Pope Leo X. and already mentioned in connection with Mortlake. The tapestries were ten in number—the Miraculous Draft of Fishes, Christ's Charge to Peter, Peter and John at the Beautiful Gate of the Temple, the Death of Ananias, the Martyrdom of Stephen, the Conversion of Paul, Elymas the Sorcerer struck with Blindness, the Sacrifice at Lystra, Paul at Philippi, Paul Preaching at Athens—all about 15 feet high and averaging 42 feet long. The weaver was Peter Van Aelst, whose artistic adviser was the Flemish painter Bernard Van Orley. In 1519, only

four years after he received the cartoons, he delivered the completed tapestries. They are estimated to have cost the Pope about \$150,000. They were so much admired that during the next few years Van Aelst received orders for the duplicate sets that are now in Madrid, Berlin, Vienna, and Dresden.

During the seventeenth century designs of Rubens were much used, especially his History of Achilles, History of Ulysses, Triumph of the Church, History of Decius. The scenes of Teniers were also popular.

During the eighteenth century the glory of Brussels disappeared. But in the year 1700 there were still nine master weavers with fifty-three looms and 150 workmen. In Brussels were woven the Victories of the Duke of Marlborough for Blenheim Palace. Imitations of Gobelin tapestries were common. One of these is the Brussels tapestry sold to Robert Goelet at the Stanford White sale for \$10,500. It was made by Daniel Leyniers and, by comparison with the prices of the 1901 De Somzée sale in Brussels, should have sold in New York for at least \$15,000. In future numbers of HOUSE AND GARDEN, I shall discuss at greater length the ways of distinguishing a Gobelin from an Aubusson, an Arras from a Brussels, a Coptic from a Peruvian and all from imitations of them.

The Care of the Lawn

By ROBERT H. STERLING

THE chief horticulturist of the Arlington Experiment Farm, near Washington City, says that the greensward is the canvas upon which all architectural and landscape effects are produced.

As the lawn is now to go into "winter quarters" it should receive proper treatment in the way of a mulch of well-decomposed stable manure, not heavy enough to disfigure or mar the plot, but so fine and completely decomposed that it will be carried beneath the surface by the rains and snows of the winter. If this is not done it should be treated to a top-dressing in the early spring of fine-ground bone at the rate of one thousand pounds to the acre.

The extent of a lawn matters little—whether it is a few square feet at the side of the steps leading to the brownstone front of the city dwelling or the more spacious surroundings in villages and suburbs—its inherent qualities are the same, and its intrinsic worth is determined by its character and the manner in which it is kept. Green grass is not only of great esthetic value but it is also of great economic value. It is Nature's balm and healing for all erosive scars, and it is the soothing effect of Nature which comes from well-kept greenswards that makes them so congenial. Man likes to get his feet upon the soil, but better still upon the soft, yielding turf.

A lawn is the accompaniment of every effort to beautify the surroundings of an abode. The increase of interest in suburban and rural life has caused a corresponding increase of interest in matters pertaining to the making and maintenance of lawns. Suburban railways and electric lines into the country, and the return to the natural way of living are all powerful factors in creating interest in lawn surroundings. To make a lawn beautiful as well as useful is of primary importance. Its beauty depends upon the contour of the land, the color and texture of the grass, the uniformity of the turf, and the manner in which it is kept. The use of the lawn is to provide a suitable setting for architectural adornment and landscape planting. When working with small areas effort should be made to give the lawn the greatest extent possible. A convex surface tends to give the effect of increased size, while it is seemingly diminished by a concave surface. The extent is amplified by preserving as large areas of unbroken greensward as possible. Hence, trees and shrubs should be used upon borders or margins rather than a promiscuous dotting.

The ideal soil for grasses best suited for lawn making is one which is moderately moist and contains a considerable percentage of clay—a soil which is somewhat retentive of moisture, but never becomes excessively wet, and is inclined to be heavy and

compact rather than light, loose and sandy. A strong clay loam or a sandy loam underlaid by a clay subsoil is undoubtedly the nearest approach to an ideal soil for a lawn. If Nature has not supplied an approximate to one or the other of these types, the deficiency should be supplied by artificial means which can be done by a little well-directed effort and at a nominal cost.

Only such grasses as are capable of making a close turf are best for lawns. Those grasses which have creeping rootstocks, short joints, and produce long, narrow leaves in abundance about the crown of the plant are most desirable. Besides this a desirable lawn grass should possess a pleasing color which does not change decidedly from season to season, is drought resistant, responds quickly to a change from winter to spring and bears repeated clippings. As the requirements are exacting, it is not surprising to find the list of such grasses a limited one.

Kentucky blue-grass is the great lawn maker for all that section of the Atlantic coast region north of Washington City and for the Allegheny region as far south as Northern Georgia where the soil is retentive and rich, and where there is an abundance but not an excessive amount of moisture. For the lighter soils in this region and where precipitation is greater, such grasses as redtop, Rhode Island bent grass, and white clover are better adapted. Upon light soils found in the States south of the latitude of Washington, a mixture of white clover and blue-grass produces excellent results. Korean lawn grass is a maritime grass from Asia and Australia, and is proving of value along the seacoast from Charleston, South Carolina, southward. It thrives well in the latitude of Washington, but the leaves are not hardy and assume a light straw color in winter. Seashore lawns are each year becoming of more and more interest because of the great number of residences which are being established along the Atlantic coast from Maine southward.

The successful establishment of a lawn depends upon the careful preparation and fertilization of the soil, the selection and planting of appropriate seed, the keeping of the plants in a luxuriant, vegetative condition and never allowing them to seed. The frequent use of the mower is essential, and a general plan of keeping a lawn clipped to a height of two inches is a very safe one to follow. Before growth has advanced to any considerable extent each spring, the lawn should be gone over with a heavy roller so as to embed any of the grass roots which may have been loosened by frosts and to reduce the surface to a uniform condition.

Service Rooms of Modern Homes

By ERIE L. PRESTON

IT is a singular and lamentable fact that the service rooms of the modern house have received so little serious thought and study from the architect. True, the esthetic possibilities are not so plentifully present as in the master's portion of the house, but the opportunities for making life more worth the living for all who may dwell within its walls, be it master, mistress or servant, are so numerous that it is difficult to understand why they have not long since been more extensively exploited and considered from every possible point of view as among the absolute necessities.

Strange as it may seem, this branch of home-building has been the last to feel the effects of the wave of terror that bacteriologists have set in motion, and none too soon either, against the too unsanitary conditions which were wont to surround the kitchens, pantries and laundries of our houses.

The very places in the establishment where it was easiest for germs to lodge and thrive, owing to the prevalence of dampness, heat and in many cases lack of sunshine, seem to have been the ones last considered in the great movement towards more perfect hygienic and sanitary surroundings, in every department of our domestic life. While great progress has been made in the modern sanitary bath-room, there is yet much to be desired in the planning and equipment of the kitchen and pantries. The progress so marked in the one has been conspicuous by its absence in the other. Open plumbing and modern labor saving and hygienic devices should be installed in every kitchen, pantry and laundry, of any home that is to house a family which lays claim to keeping abreast of the times or to be "up" in topics of current thought or scientific discoveries.

In planning the service department it should be borne in mind that an easy access to this portion of the home should be had by tradesmen without interference with the approach to the main entrance of the house. The delivery of supplies can thus be made without

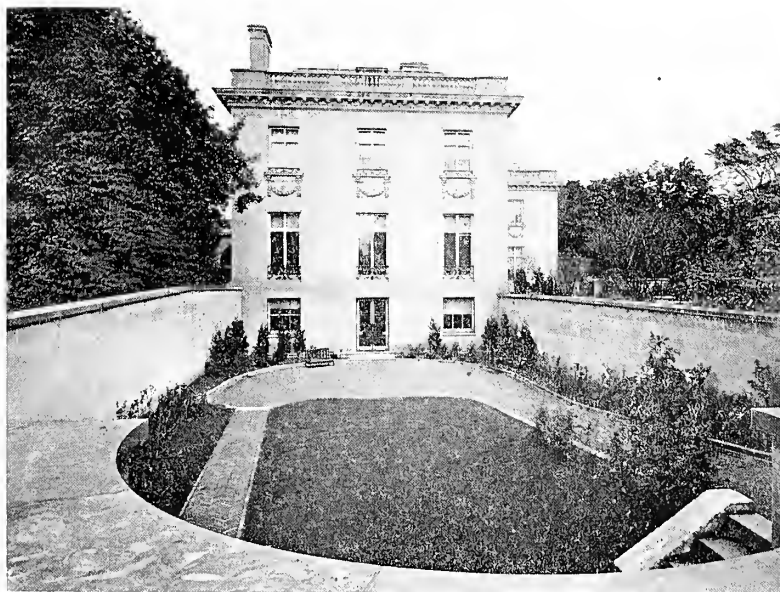
inconvenience at any hour of the day. In the two illustrations depicting this point it will be found that provision has also been made for a generous breathing space for the servants where they can enjoy as much privacy as desired, and yet get the full benefit of the refreshing atmosphere that flowers, green grass, shrubbery and trees always give.

THE SERVANTS' HALL.—Convenient to this rear entrance should be the servants' hall—a room devoted to the use of the help, in which their meals are served and where in their leisure hours or minutes an opportunity for rest is given among surroundings more pleasant than those afforded by pots and kettles or sinks and ranges. A few books or magazines, an easy chair or two will well repay the investment.

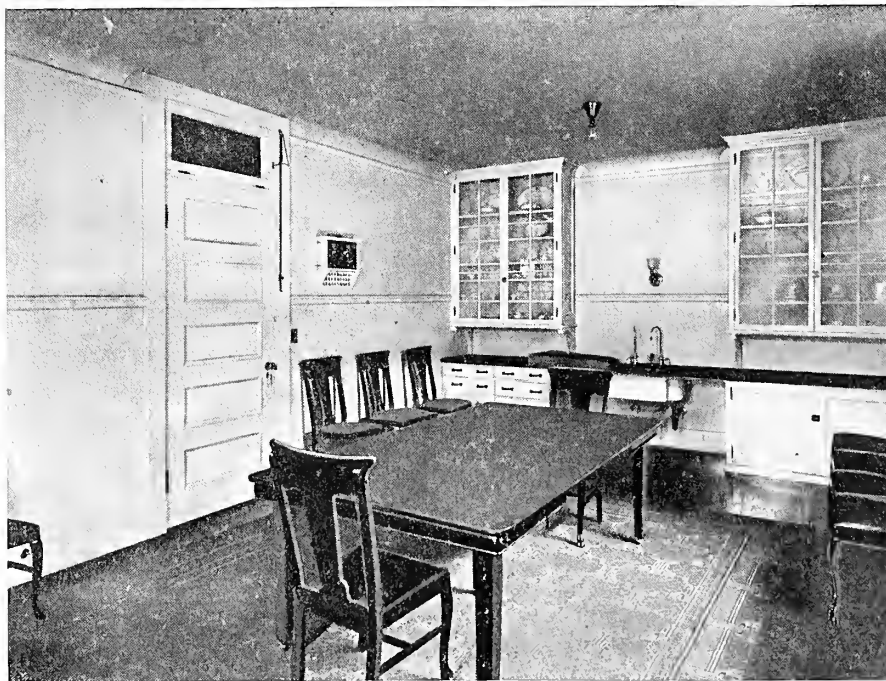
The size of the "establishment" will in a measure govern the general arrangement of the service department. Where a retinue of servants are employed a very different lay-out will be required than where the menage is conducted on more simple lines.

THE KITCHEN.—Conditions governing in the kitchen of to-day are vastly different from those of our forefathers. The old brick oven and wood stove have been supplanted by the coal and gas range or by the electric current. The gas range, owing to its great convenience, should be installed wherever gas is available. It consumes fuel only when in actual use. It is easy to regulate the amount of heat independently in any of the several parts—the oven, the broiler or the top plates. The same is true of electrical cooking apparatus.

In the kitchen much heat and many odors originate. To prevent these passing into other parts of the house, ample and positive ventilating facilities must be provided. This may be accomplished by having the smoke flue large enough to contain within it the ventilating flue with which the range hood is connected—the heat of the smoke in case a coal range is used will insure a very perfect "pull" of the hot air and odors through the ventilating flue.



SERVICE ENTRANCE OF A CITY RESIDENCE—LARGE GROUNDS



THE SERVANTS' HALL

Pleasant surroundings—productive of contentment

The windows should also extend well up to the ceiling and cross circulation secured if possible. To prevent odors from penetrating to the other parts of the house there should be at least two doors separating the rest of the house from the kitchen department. These should each be well equipped with automatic closing and check valve. The sills of the windows should be not less than three feet and ten inches above the floor line to allow sufficient height for sinks, tables, etc., to be placed under them.

Make the kitchen as compact as possible and arrange the various fittings so that the necessary work may be accomplished with the fewest number of steps. This results in much time being saved and brings to the domestic in charge more serenity and contentment, which condition is soon reflected in the additional general comfort of every member of the household.

When it comes to the selection of fittings and the general finish of the kitchen department every housewife will have some very definite ideas of her own which the architect will always be glad to receive. If the American housekeeper realizes, as our European sister has done, that the tiled kitchen is not a fad, a fancy, or a mere style, but on the contrary, a positive hygienic necessity, she will not rest until this sanitary precaution has been taken in her own kitchen. Every day animal and vegetable matter and other foreign substances are spattered or spilled upon the floors and walls of the kitchen and butler's pantry. Much of this is absorbed by wood and passes beyond the reach of the scrubbing brush and

soon develops countless colonies of disagreeable and dangerous germs. It is impossible to see these micro-organisms and it is also impossible to wash them out of the wood; but their presence is none the less positive and their effect none the less pernicious. The kitchen, butler's pantry and the laundry should be tiled. Then all foreign substances which become deposited in the floors and walls can be removed by a simple washing. The work of the housekeeper is a constant struggle against dirt, whether it be the ordinary dust which covers the tables and paintings in the drawing-room or the insidious and dangerous germs that are propagated in the kitchen. The reputation and pride of the housekeeper demand that every part shall be neat and clean; but the health and perhaps the very life of the members of the family demand that the kitchen shall be sanitary, beyond the shadow of a doubt. So important is this now considered that nothing but the inability to incur the additional expense is considered an excuse for its omission.

In selecting a sink from the varied line offered for the kitchen, a heavy one of iron, porcelain lined is about as satisfactory as any to be found. True, it will chip in time, if the iron pots and kettles are dropped or thrown into it constantly, but with proper care it will give the best of satisfaction and can be renewed without much cost after a few years' service if it becomes disfigured. The soapstone sink finds much favor with many because it is not easily injured, but its appearance is not so cleanly.

This also can be said of the galvanized and



THE SERVANTS' HALL

The help is given thoughtful consideration

Service Rooms of Modern Homes

plain iron sinks. Whichever one is selected it should have an overflow, and a plug stopper, and the waste should be protected to prevent solid particles of refuse passing into the waste pipes. The large quantity of grease carried by the water from sinks of this character soon accumulates in the waste pipes and if not provided against ultimately clogs them completely. Hence, in their installation every precaution in the way of clean-outs, grease-traps, etc., should be provided.

The vegetable sink should be an enameled one supplied with both hot and cold water and provided with an inner removable wire basket so that the contents can be removed with one operation and can be drained without handling.

In every residence kitchen a good coal range will undoubtedly be installed as a sort of stand-by in case of accident to the gas range or the electric current. Whether it be a French pattern "built in" or the more adjustable American movable article, a wide variety to select from will be found and the good points of each will be thoroughly dilated upon by the dealers—suffice it to say, that a heavy solid one, as free from ornamentation as possible, will prove the most satisfactory in the long run. In gas ranges the variety is not so great, neither is the danger of disappointment so markedly present. They are now made where the oven and broiler are placed up above the top plates and one can see what is being accomplished therein with ease and comfort. Electric cooking devices have been proven out so thor-



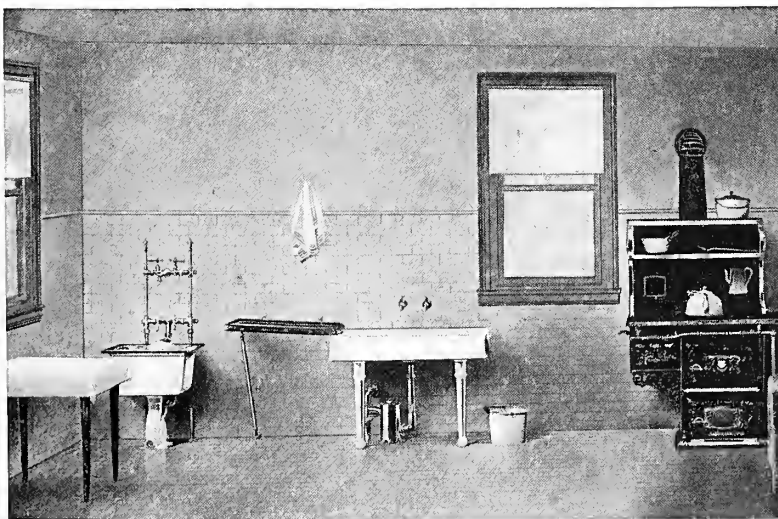
A WELL-ARRANGED AND WELL-EQUIPPED KITCHEN

oughly that the experimental stage has long since been passed. Like gas, it is clean; but unlike gas, it is odorless, which is a very great desideratum. Besides being possible to do with electricity all that can be done by gas it also makes it possible to simplify many of the routine operations of the kitchen and pantry. The polishing machine for silver-plate, knives, etc., the coffee pulverizer or grinder and the vegetable or fruit peeler and slicer—turn a switch, and the operation is already well under way.

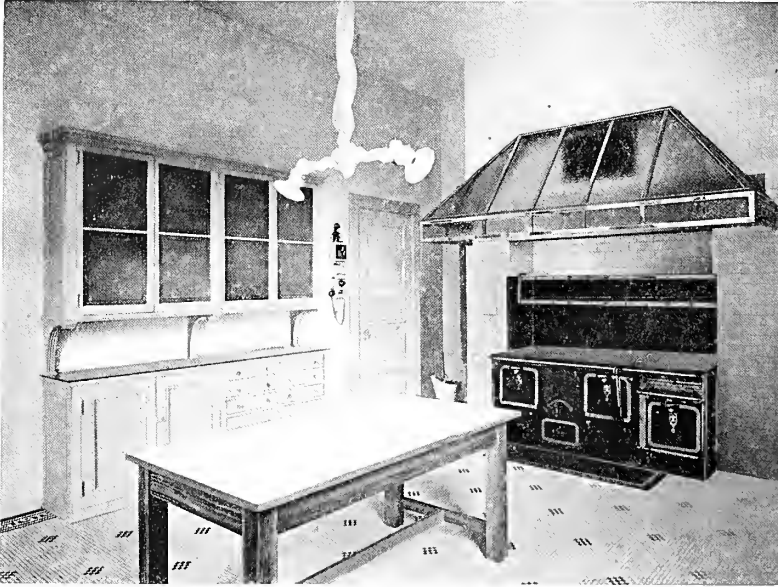
When it comes to water heaters the architect will supply the best advice as they pertain to and are made a part of the general plumbing system. A separate heater (but which can be worked also in conjunction with the coal range if so desired) gives a most satisfactory service with the use of a minimum amount of fuel.

Various dressers with counter shelves having solid doors below and shelves above having glazed doors should be provided. These, as well as the fixed tables, chopping block, etc. will all be in accordance with ideas expressed by the mistress of the house to the architect.

THE POT CLOSET.—While some of the utensils having most frequent service will find hanging space near the range, many of the pots, kettles, etc., for special purposes and for only occasional use will have to find repose in a closet. Wide shelves on one side will be covered with tin or galvanized iron which the black or sooty bottoms cannot mar. Here also will be kept the roasting and baking pans. Against the opposite wall which has been lined with tin or galvanized iron will hang the



A SIMPLE HYGIENIC KITCHEN
Floors and walls of tile



A KITCHEN WITH WALLS FACED WITH ENAMELED BRICK
French range with a hood which admits light

skillets, the gridirons and the various sized and shaped stewpans. This closet should have an outside window if possible for both light and ventilation.

THE COOL ROOM OR STOREROOM.—This room should be located on the coolest side of the house and away from the kitchen or other chimney. It should be supplied with shelves, on one section of which doors covered with fine wire cloth are placed—another section will have glazed doors in front of the shelves, while under a window will be the pastry table under which are the tilting flour bins. We advocate a piece of heavy plate glass for the top of the pastry table, the edges should be ground and it should lie on a double piece of heavy white cotton flannel or white felt.

The glass will not absorb grease or acid as marble will do and is easily kept clean. Renewal of the flannel or felt can be made at any time. This storeroom should be located so that the refrigerator in it may set against an outside wall or the rear porch, or a passage way, so that it may be loaded with the ice from the outside without its having to be carried through the kitchen or any part of the house.

Manufacturers of all first-class refrigerators will supply them of any size required and with doors for rear loading in such location as the architect may designate.

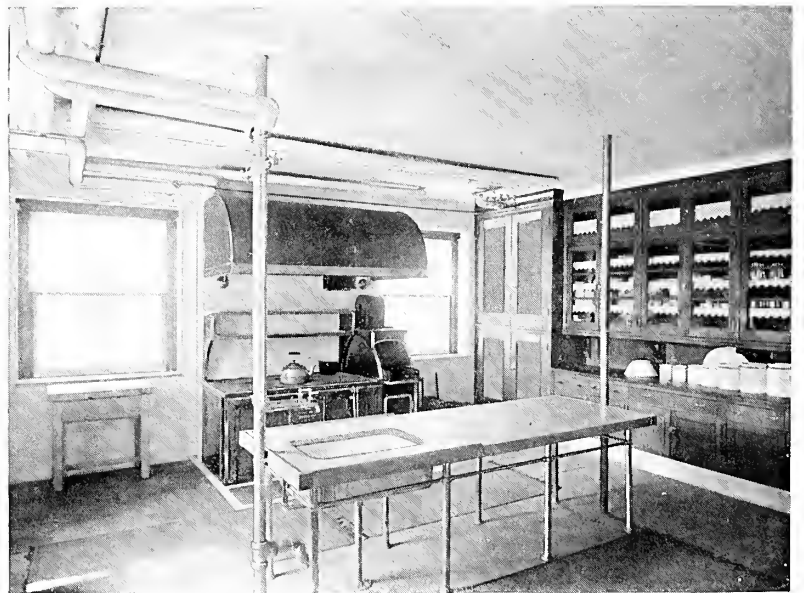
THE BUTLER'S PANTRY.—In the equipment of this room many conveniences can be installed to facilitate proper serving of the meals. A plate warmer and a steam table will be found indispensable to the successful handling of a course dinner, while on the opposite side an ice box for water and other liquid refreshments is necessary. In this room also should be set up the polishing buffers for

silverware and knives. The counter shelves are frequently covered with plate glass which, while clean, is apt to cause more breakage than would occur if the hard wood shelf were used. These are matters of taste which every housewife will solve for herself. On the question of sinks for butler's pantry there will be found a varied line to choose from. Where the fine china, glass and silver is to be washed, some claim that the "planished copper" oval sink is the most satisfactory, because of its more flexible quality and consequent less breakage of china and glass to be charged against it. Others prefer the porcelain sink, having a wooden slat frame in the bottom or a perforated rubber mat. Either of these devices would seem to overcome the objectionable features while permitting the use of a sink which most certainly looks better and really is more sanitary and more easily kept clean.

THE LIGHTING.—The matter of lighting in the kitchen and pantries is an important one. The fixtures should be so placed that the light is evenly diffused and so that no shadows are cast upon the range, sinks, serving or work tables. Every closet where supplies or utensils are kept must be supplied with gas or electric light. If the latter, an automatic device should be installed which will turn on the light as the door is opened. Whenever possible such closets should have an outside window.

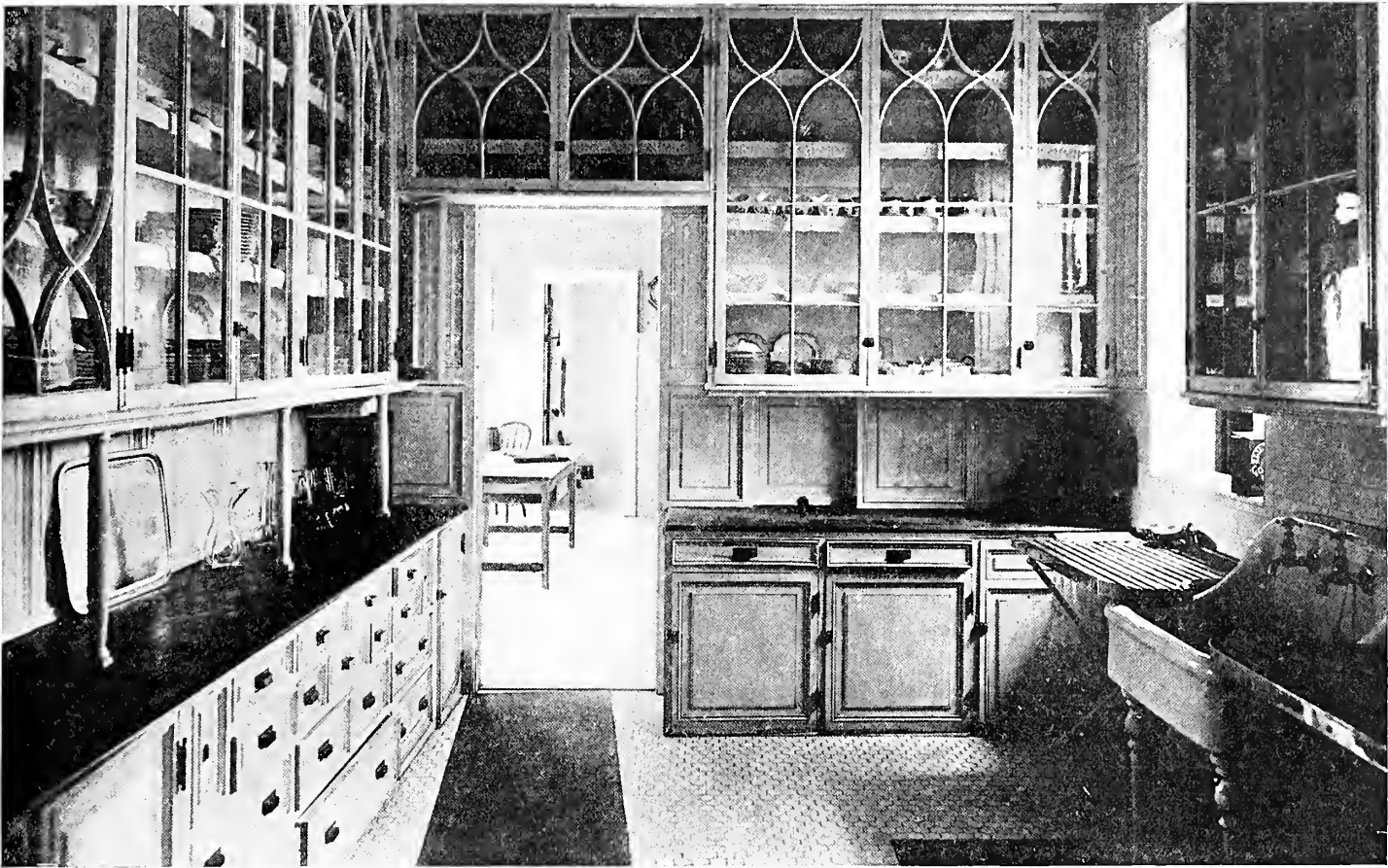
The fixtures should be without ornament so that they can be easily cleaned, as the moisture and smoke incidental in the culinary department soon coats them with a film which must be frequently wiped off.

THE LAUNDRY.—The first requirements of the



A LIGHT KITCHEN WITH COMPLETE APPOINTMENTS

Service Rooms of Modern Homes



A WELL-PLANNED, WELL-EQUIPPED AND WELL-LIGHTED BUTLER'S PANTRY

laundry are light and ventilation. Both cross light and cross circulation are desirable to dispel the rising steam and moisture and to afford good light for the ironing tables. The floors should be of tile and the walls should be wainscoted with it to a height of at least five feet.

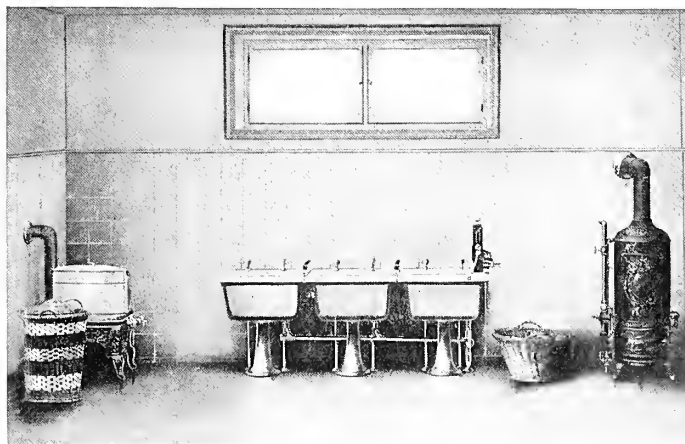
The solid glazed earthenware or solid porcelain tubs are the most desirable. The iron enameled ones if chipped will rust and if the clothes are allowed to soak and come in contact with this "damned spot" its corruption will be transmitted to the dainty fabrics. The waste from laundry trays, next to that from the kitchen sinks, gives more trouble than any other, owing to the large amount of soap and grease held in hot solution which hardens as soon as it strikes the cold pipes and trouble soon results. An intercepting grease-trap must be used and clean-outs placed at all possible points. The size of the waste pipes for these fixtures as well as the kitchen sinks

should be large, to facilitate cleaning and to defer as long as possible the day when they will be entirely clogged.

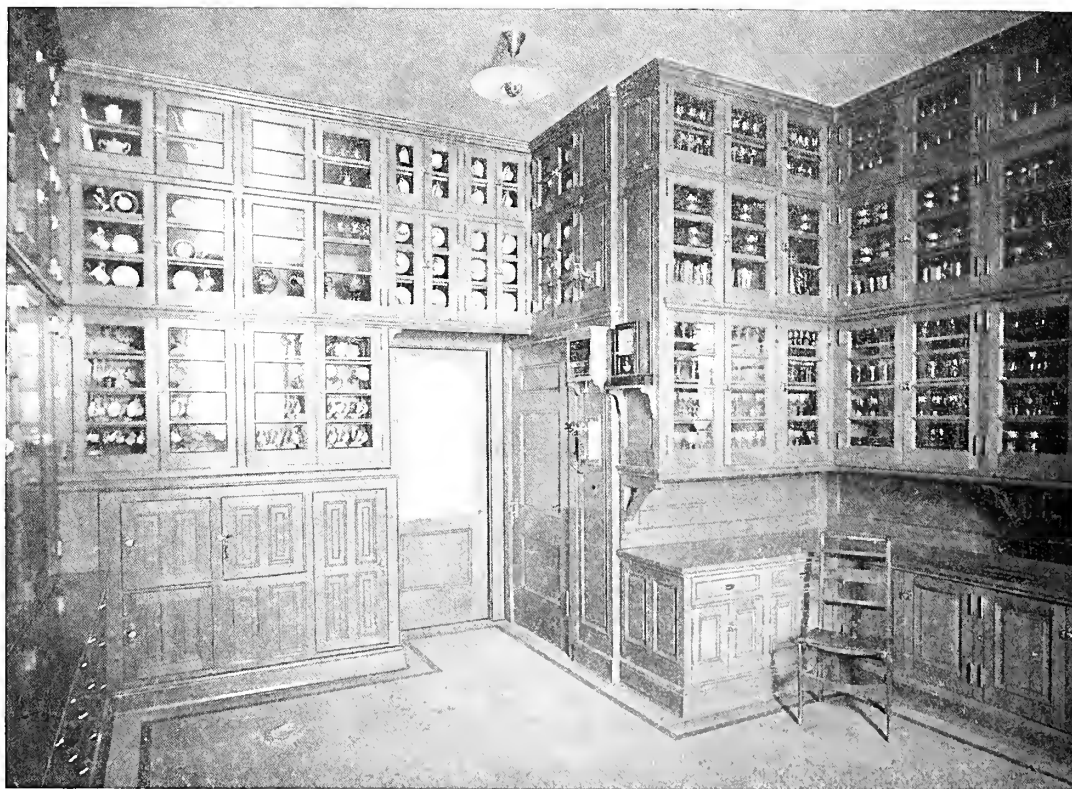
A water heater for the laundry alone is usually provided, so that the large quantity of hot water being constantly drawn will not deprive the other portions of the house of the usual supply.

A small stove for boiling the clothes upon is necessary. These are made in combination for this purpose and for heating the irons. Various drying apparatus is available. The one which is most free from odor and fire-risk should be installed. The ones that depend upon heat generated by electricity would seem to be ideal. The electric irons are also very convenient and their use relieves the laundry of the heat of the stove, which in the summer is bound to be objectionable.

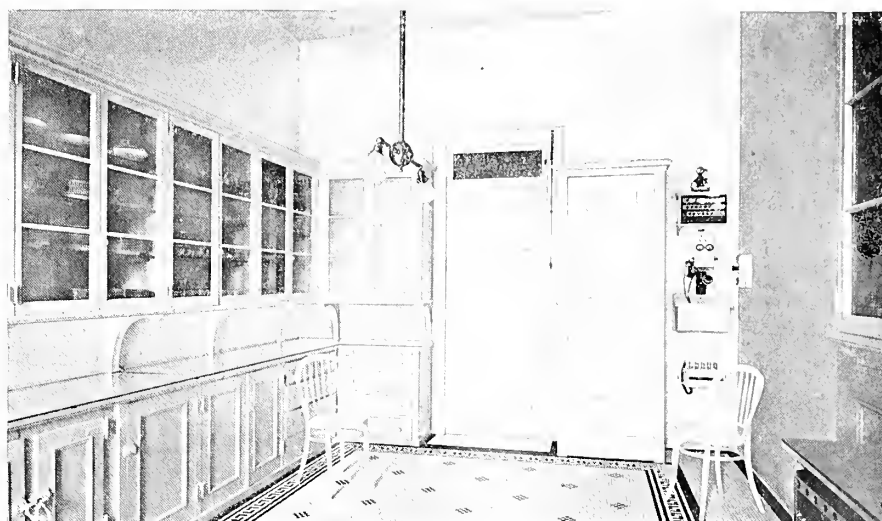
SUMMARY.—Every residence will produce its own planning and structural problems which will have to be solved by the architect.



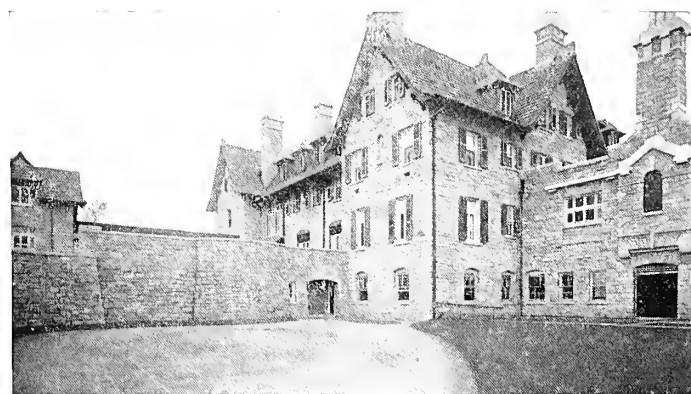
A TILED LAUNDRY



A PERFECT BUTLER'S PANTRY—A PLACE FOR EVERYTHING, EVERYTHING IN PLACE



A COMMODIOUS BUTLER'S PANTRY AND SERVING ROOM



THE SERVICE ENTRANCE OF A SUBURBAN RESIDENCE

Every owner will have ideas which are his own which he will desire to have incorporated. Every housewife will have in mind certain devices and certain conveniences which she has seen somewhere and which she feels she must have, or her establishment will not be complete. To bring these, sometimes widely diverse conditions, suggestions and ideas together harmoniously is not always accomplished successfully. The architect, however, if given time will usually arrive at a satisfactory compromise, even though he may fail to find a perfect solution

of the matter. It may be well to recapitulate the several points which should receive the most careful attention in the planning and equipment of the service department.

First. The general arrangement and the relative positions of the several rooms with reference to each other and to the ease and facility of accomplishing the work.

Second. The ventilation and lighting of the various working portions.

Third. The use of tiling on floors and walls and the elimination of wood as much as possible.

Fourth. Intelligent care in the selection and expert knowledge in the installation of all fixtures of the several kinds to be used, so that those most approved of by sanitary experts and giving the greatest efficiency may have preference.

The expenditure of money in the culinary department counts for more in the saving of labor, time and temper than in any other part of the house. Perfect appliances installed in a kitchen built upon a thoughtful plan, goes a long way towards eliminating the troubles attributed to the "domestic."

With these points fully and carefully studied before the final drawing of the plans and preparation of the specifications, little chance will remain for disappointment or complaint from either master, mistress or maid.

Rugs Made to Order in the Orient

By RICHARD MORTON

WE Americans in the nineteenth century were so proud of our machinery and its power to multiply, that we came almost to be proud of being able to buy "store clothes." Ready-made was the order of the day and "bargains" were bait at which the rich nibbled as well as the poor. Competition was supposed to be the life of trade and not how good was the eager question, but how cheap.

Happily Europe has reacted decoratively and artistically against our influence, and we ourselves are beginning to comprehend what the reaction means. Makers of useful objects for the home are awakening to the new demand for beauty. Even the manufacturers of steam radiators are attempting—though unsuccessfully as yet—to combine beauty value with use value. In Persia the influence of machine methods has hardly been felt at all; in Turkey but little. This is apparent in the Oriental rugs that come from these countries.

Formerly it was necessary to select Oriental rugs from the stock of some merchant; and if the size was large, or the shape unusual, or the coloring desired was uncommon, it was often impossible to find anything suitable.

The demand for large Oriental rugs has now so stimulated the makers that sizes up to 35 x 50 can be seen in great variety in New York showrooms. The shapes too have adapted themselves to American needs when American needs are rectangular with length from one quarter to one half greater than the width.

But it occasionally happens that an interior calls for a large rug twice as long as it is broad, or with curved ends, or without center field. And it often happens that for some particular decorative scheme, an original design in original coloring is imperative.

That is when the new opportunity to have rugs made to order in the Orient is appreciated. It is no longer necessary to use the "scoured" wool of Europe and America, or to trust to machine looping and aniline dyes. The real thing—Persian wool dyed with Persian vegetable dyes and knotted by hands that inherit ancestral skill—can be secured at prices that are surprisingly low, when we consider that 60 per cent duty has to be paid to let the foreign product pass the customs inspectors. A 9 x 12 in coarse weave and solid color, with deep pile, sells here for only \$135. Finer weaves with more intricate design run up to \$1,000 for a rug of the same size. And accurate reproductions of some of the Persian hunting rugs of the sixteenth century cost still more. But the value is there—the permanent value—the value that makes European museums hungry after antique specimens and that will make American museums also

hungry, when art sense is more highly developed. The wool is grown on the backs of sheep that have been bred for centuries to grow the wool most suitable for rugs. The yarn is dyed with vegetable dye by dyers who understand how to make it set without destroying the life of the wool. In Europe and America it is the usual practice to employ all the art of the chemist to assist in extracting the lanolin or oil that fills each scaly woolen tube. Only then can the wool be made to absorb the aniline dyes. This process kills the staple, for the oil is the life of the wool. Without the oil the wool is harsh to both eye and finger, and has to be oiled up after dyeing to give it even a transitory lustre. Other materials may not be injured by aniline dyes. At any rate so much is claimed in their behalf. Wool is destroyed by them. Stuffs that might last centuries if vegetable dyed, wear but a few years and are not pleasing while they do last. To purchase them is to waste money. The master weavers not only inherit much from the traditions of the past, but devote such a large part of their efforts to reproducing masterpieces that they acquire by practice the most intricate technique of antiquity.

At this point I should like to quote Sir C. Purdon Clarke, director of the Metropolitan Museum of Art, New York City, whose ideas are as much ahead of America to-day as they were of England when he first assumed the directorship of the Victoria and Albert Museum at South Kensington. He says:

"One source of most of the bad designs in modern rugs and, I may as well add, in many other art crafts, is owing to a mistaken attempt to produce something new and original. None of the patterns we so greatly admire in old Oriental rugs were original designs; they were but slow developments of various types of surface decoration, where the forms, originally symbolic, were regarded with superstitious respect and the colorings followed rules which were seldom deviated from. The designer's whole effort was therefore narrowed into perfecting forms he already understood, in attending to niceties of shading and in refining his predecessor's work, and this, going on from age to age, resulted in a perfection which could not be obtained by other means."

The only permanently beautiful floor covering is a rug knotted by hand out of woolen yarn that has been dyed in the Persian manner with vegetable dyes. And the introduction of closer business relations with the Orient makes it now possible to have Oriental rugs woven to order in any style of pattern—Oriental or European—Persian sixteenth century or French eighteenth, or German twelfth, or English fifteenth, or Italian sixteenth.

Transplanting Large Trees

By FRANK H. SWEET

THE main reasons for investing \$25 to \$150 each in moving large trees are as follows:

1. Large trees form a windbreak at once, avoiding the necessity of waiting ten to twenty years. The saving of coal alone may justify the expense. They sometimes transform a mere summer house into an all-year home.

2. They form immediately a screen against objectionable features in the near or distant landscape.

3. They give privacy and seclusion, even if no unsightly objects are to be hidden.

4. They provide shade and coolness without delay. A large tree of the right kind may make a house from ten degrees to fifteen degrees cooler in summer.

5. They provide the only method known to man of abolishing the crude, raw look of a place and of obtaining in two or three years the mellowness which only age can give. They are beautiful, they frame views, and they complete a landscape composition.

6. For all these reasons they increase the market value of one's property.

For general purposes, of course, small trees are more economical, but for special purposes it will be seen that the use of a \$25 tree having a height of fifteen to thirty feet will often indicate more economy than the ordinary dollar nursery tree, especially if one considers the saving of time and labor, which is no mean item when a thousand or more trees are considered for a period of years. If \$1,000 is to be spent on trees, \$400 of that amount could often be wisely invested in large trees.

For windbreaks or screens evergreens are more valuable than deciduous trees. An evergreen windbreak will make possible an outdoor playground for the children in winter. It is impossible to move an evergreen tree with a circle of roots thirty-two feet in diameter, as you can a deciduous tree. Evergreens always have to support a large amount of foliage from which evaporation never ceases. Dig up an evergreen tree and move it to your grounds in summer without a ball of roots, and the sun and wind cause the foliage to transpire more rapidly than the roots can supply the leaves with moisture. Consequently the tree will die. Evergreen trees are best moved in April and May or in late August and September, so that they have time to become used to their new conditions before summer drought or winter frost. It is possible to move a few species of evergreens that are twenty or thirty feet high.

While deciduous trees are less effective for windbreaks, particularly if the lower branches do not reach the ground, they furnish a greater variety in leaf, flower, and fruit than evergreens do. They are

best moved when the trees are dormant—i. e., from the fall of the leaf until its coming out again in the spring—but to avoid the difficulty and cost of digging frozen ground, may be moved in October, November, March or April. Sometimes occasions arise which make it necessary to move a deciduous tree in full leaf. This can be done even in midsummer, provided extraordinary precautions are taken, such as removing all the leaves from the tree. It often happens that a new road or a new building threatens the life of a grand old tree, and that the friends of the tree do not rally round it until the last moment. Some large trees could be rescued by a public-spirited citizen who could raise \$100 or \$150 on two or three days' notice.

It is now possible for a New Yorker to have moved to his summer home a tree which was the delight of his youth in the old New England home. There are many such trees which have a sentiment connected with them that is not to be measured in dollars and cents, and many a man would move such a tree to his home if he knew it could be done.

The methods of tree moving are various and complicated, and there seems to be no good reason why they should be detailed here. The merits of the different systems are as conflicting as those of different life insurance companies. It is not practicable ordinarily for the client to move the trees himself, since the necessary apparatus is too costly, and in the nature of things he must trust to the skill of the man whom he employs to do the job. He can easily convince himself of the reliability of the different tree movers who compete for his business by examining the large trees which they have successfully moved.

We now have nurseries of a type which were quite unknown fifty years ago, and which have become prominent only in the last ten or fifteen years. There are nurseries which make a specialty of large trees that have been transplanted for many successive years, or root pruned, so that they are ready for immediate removal on demand. The rise of great estates is chiefly responsible for such nurseries, but the era is now approaching when people of moderate means are freely using trees costing \$25 to \$40. In the ordinary nursery a large tree is worthless. It is a mere left-over and has never had a chance to develop symmetrically. Its roots are entangled with those of others and cannot be successfully extricated.

There are a few tree movers who will agree to replace a tree if it fails, but they do not want to do it, because they cannot control the watering of the tree for the first year after it is moved. It is a good plan for the owner to water the tree himself, under advice from the mover, and not from his own gardener.

SUGGESTIONS FOR THE MONTH



It would seem that after having carefully attended to the making of repairs and put the house in winter order the householder might have a short holiday in the month of November. But the experienced are aware that the house is a responsibility which never lapses and that the housekeeper's task is never done. Perhaps if it were it would lose its interest, and certainly the stamp of finality would detract from the charm of the home.

In November come the first bleak, wintry days when the curtains can be drawn and the crackling blaze found truly welcome. Then it is that the storm doors and windows must be put up, if they have not been already, the wooden guard rails and treads placed on outside stone steps, and weather-strips renewed or readjusted. These things go far toward making a house livable in mid-winter, and incidentally toward materially lessening the fuel bill.

It is well also to hunt out the cracks around the windows and see that they are filled before the cold winds discover them. A drafty floor is a menace to health as well as discomforting and can easily be prevented by a little care.

Likewise advisable will it be found to see that the little balconies where snow may lie are properly protected—to guard against its falling as an avalanche, or dripping in melting, upon the front steps, and to make sure that the gutters and down spouts have not refilled with dried leaves and rubbish.

The short days and long evenings come in November, so it is best at this time to consider the question of artificial light—to observe whether the gas fixtures, electroliers and lamps are not only in good working order but properly placed and pleasantly shaded. The illumination of a room by artificial light is an art and one too little regarded. The entire pleasure of an evening indoors can be marred by a misplaced lamp or blazing chandelier. Nothing could be more barbarous than the custom which once prevailed of swathing the lights in silks and laces and yet it is true that almost all illuminating flames should be shielded. A formal apartment should, of course, be brilliantly illuminated with lights either in the ceiling or high on the walls, but in a living-room they should be low and pleasantly in evidence. There is nothing better to read by or more conducive to family comfort than a good lamp on a center table.

And let the color of the light be thoughtfully determined—let the shade or shades complement the

(Continued on page 9, Advertising Section.)

Don't neglect to mulch shrubs, rose and border plants. Do this before the ground freezes. If not well mulched many of the most hardy plants will, in the spring, show the effects of the alternate freezing and thawing. The bad effects will be very apparent on plants where the roots are near the surface.

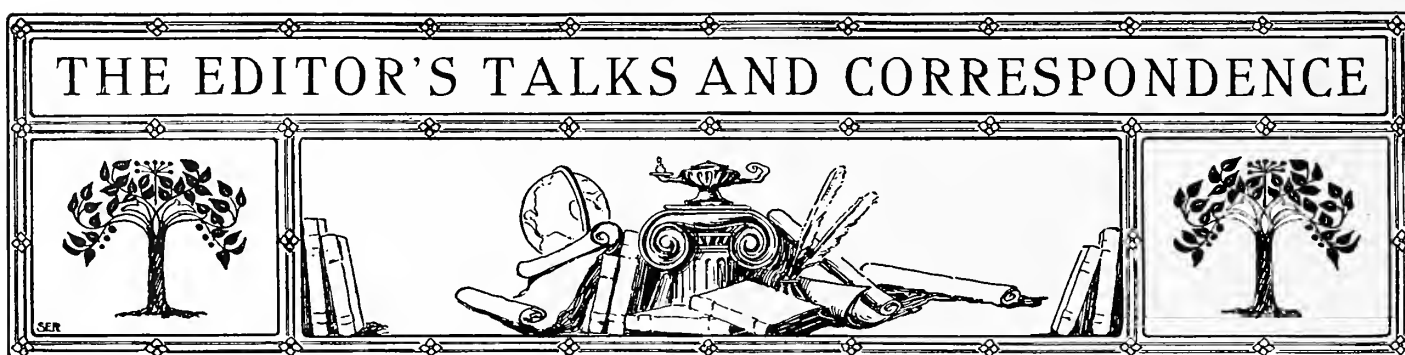
In planting bulbs late in the fall, pack the soil well after planting and then mulch the bed heavily with stable litter. This will prevent the frost from injuring the bulbs, will give them a chance to root well, and, at the same time, retard the growth in spring until danger from frost is past.

Get in a liberal supply of potting soil for winter use. Nearly all winter plants will need repotting before spring, and this should be attended to, like all other requirements of plants, at the time when needed; to neglect it at that time is to injure the plant.

The lawn has now practically served its usefulness for the year. It is to have an enforced rest during the winter months and it needs assistance if it is expected to show up in good condition when the frost is out of the ground. What it needs is a good mulching of well-decomposed stable manure. Make a liberal application and have the compost so finely cut that it will not be unsightly. The finer the manure, the more readily it will be carried by the rains to the roots of the grass for early spring nourishment.

Look carefully over the windows at which it is proposed to keep flowers. If there are cracks between the sash and frame, they should be closed. Cloth, after the manner of "calking," can be used for this purpose; thin strips of molding can be fitted to cover the crevices. If the glass is loose in the sash, see that it is re-puttied.

In latitude north of Baltimore it might be well to resort to the use of a storm sash fitted closely to the outside of the window frame. Where the storm sash is used, the plants may be placed, and permitted to remain, in close proximity to the inside glass without injury provided the inside temperature does not fall below the freezing point. Where a storm sash is not used, the plants should be removed from the glass in cold weather; all leaves that touch the glass will be frozen. The initial cost of a sash is not much and, by careful storing during the summer months, will last for many years. Its use will be found satisfactory and economical in the end.



The Editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

REMODELING OF AN OLD HOUSE

THE remodeling of an old house is a subject of wide interest to those people who, through stress of circumstances or through choice, must take the old house and "do it over." Some of the most livable and artistic houses we know have in a previous period differed wholly from the imposing, roomy, and beautiful structures into which they have been converted.

The ordinary square brick or frame house, built with a central hall and rooms on either side, has no particular claims to beauty or convenience, but to such may be added well-balanced wings or wide verandas, with stately columns, an attractive entrance, a bay window thrown out, a group of casement latticed windows,—and lo! the old house has taken on an air and charm that is most difficult to secure in an entirely new one.

Where such structural changes are made, the body of the house, whether of brick or frame, will in most instances, require painting or staining, that there may be one harmonious tone.

The work of remodeling the interior is not often difficult, and by a small expenditure of money it may be comparatively easy to obtain most satisfactory results. As, for instance, in the widening of a small door into a spacious square opening or in the complete removal of a dividing partition between two rooms, beautiful effects may be secured and charming vistas opened up.

In many of the moderately old houses small detached rooms seem to prevail, these giving an unattractive and inhospitable appearance to the interior. By throwing these rooms together and obtaining a vista, even though it be a limited one, the interior will be completely metamorphosed.

In very many of these houses, the woodwork, paneling, doors etc., is of good design, but often an impossible combination of drab and yellow brown paint was used, or other equally ugly, highly varnished effects. Often one finds that oak, cherry or

other hard woods have been painted. In this case a thorough treatment with varnish remover is unhesitatingly recommended. There are such removers now on the market as will completely cleanse both floors and standing woodwork, allowing one to treat them as new wood. If the wood has received a great many coats of paint and is not a hard wood or one which will show to particular advantage under stain, it is usually advisable to use a paint or enamel. The ivory tone of white enamel is a good choice for living-rooms, and in many bedrooms is desirable. Where these latter rooms are small, an excellent treatment is to use a paint matching the wall-paper in color. This adds greatly to the apparent size of the room.

The treatment of ceilings is another important matter. Where these are so badly cracked as to preclude successful repair and new plastering is not to be considered, they should be covered with muslin, canvas or heavily sized burlap glued on and tinted as plaster would be. When ivory paint is used for the standing woodwork an ivory tint for the ceiling looks well.

The floors are a most necessary feature to be renewed when an old house is rejuvenated. In most cases the old ones will be found to be soft wood and where they have not been kept continually covered with carpets, etc., will be found to be worn very thin in places where much use has been given them. In such places the boards should be removed and the places filled with others of the original thickness, so that it will be comparatively true and level. After all other work about the house is completed a heavy building paper should be laid on the old floor over which the new flooring should be laid. This may be of hard wood such as oak, beech, etc., or it may be of selected rift-sawn Southern pine (long-leaf). In any event, the flooring must be of absolutely seasoned material, carefully driven together and blind-nailed. The old thresholds of the interior doorways should be removed and the flooring run

The Editor's Talks and Correspondence

through without breaks. New ones can be placed after the floor is laid if desired. It will be necessary to saw a strip from the bottom of the doors to allow for the extra floor. It is also desirable to finish the joining of the flooring and base-board with $\frac{3}{4}$ inch quarter round of same material as the floor and given the same finish. After the floor is laid, it should be carefully planed, scraped and sandpapered to a perfectly smooth surface. It should then be given its first coat of stain, filler, or other finish as the case may be, to protect it and its final finish must be the last thing done in the house. Nothing adds more to the beauty of a house than good floors and none are so easily cared for as those that have received the best finish.

When the woodwork is to be repainted or enameled the old finish may be smoothed by sandpapering lightly, as it is not necessary to remove it entirely. It should then be covered with two or three coats of white lead and oil followed by the final coat of paint or enamel. All manufacturers of reliable finishes furnish full and complete specifications for application with all the materials that they put out.

It is not at all an expensive undertaking to make beautiful the chambers of the home. Color restfully used, simple muslin draperies, figured prints or plain linen or sateen over-draperies and furniture coverings which will pull well together will provide a setting for the other fittings of the room which cannot be surpassed in point of comfort and beauty, although it need cost but little money. Many old and alien pieces of furniture may be brought amicably together through the use of some of the satisfactory and easily applied enamels or paints so largely advertised, and by selecting a color delicately repeating some shade in the wall covering, charming effects will be secured.

I have seen recently an old country house of most unpretentious type which by the expenditure of less than \$300 has been converted into a really beautiful home. The living-rooms have low ceilings and are not large. The dividing wall between the best room (the clever woman who lives here holds to the quaint old name) and the dining-room was removed entirely, making a room of excellent proportions. The downstairs bedroom directly opposite the parlor has been converted into a dining-room. The hall between is but eight feet in width, but by widening the doors into square cased openings a spacious effect is gained. All woodwork has been treated with an ivory white paint and all walls covered with simple two tone effects in inexpensive papers. The draperies used are washable and entirely suitable for the environment. In the doorways are hung curtains of arras cloth, a rough burlap effect which holds its color and hangs well. This can be obtained in excellent shades. Here a soft, leaf green was chosen.

In the dining-room, being of northern exposure, yellow was chosen as the dominating color. In the

large living-room of southern, eastern and western exposure the walls are covered with a two toned paper in shades of golden brown which contrast extremely well with the ivory woodwork and ceiling. The furniture covering and window draperies are of linen taffeta, green leaves on a self-colored ground showing brown stems, thus bringing the coloring of the door curtains and walls harmoniously together. Many quaint bits of brass and copper in candlesticks, ewers and trays were used in all of these rooms and some choice pieces of old blue and white willow ware were hung against the yellow wall of the dining-room. No single piece of new furniture had been bought for these rooms save some wicker chairs. These cost but \$6 and were wide, low and comfortable, and upholstered with home-made cushions covered with the linen taffeta as described seemed eminently fitting for this quaint room.

CORRESPONDENCE

FITTING UP A FIVE-ROOM APARTMENT

I am endeavoring to make livable, attractive and uncrowded a five-room apartment in which three people must live. I have in the past found the suggestions offered through the Correspondence Department of HOUSE AND GARDEN most helpful, therefore I am applying to you to help me solve this difficult question. The arrangement of the rooms is as follows: The dining-room and parlor or living-room adjoin and are about 14 x 16 and 12 x 14 respectively in size. Opening directly from the dining-room is a small pantry leading to the kitchen. Beyond is the kitchen and the maid's room. At the end of the hall adjoining the parlor is a bedroom of fairly good dimensions. The hall is long and not unusually narrow. I can obtain a room for my maid in another part of the house, therefore I shall utilize her room. I wish very much to have in my living-room a couch of some description, as I heartily dislike the folding bed. Will you advise me what to use? Also I may add that the exposure of the apartment is east and west. The rooms are fairly well lighted. What colors would you suggest for the walls? The woodwork in the dining-room, which includes a wainscot, is dark oak; parlor light mahogany; bedrooms ivory. I have one set of mahogany furniture which I can use in a bedroom, otherwise I must buy everything. I have failed to say that the bath-room is large and supplied with mirrors and a cabinet which will enable me to use it as a dressing-room for the occupant of the living-room, as it is directly across the hall. Also there is a fairly good-sized closet adjoining the bath-room.

Answer: Your apartment as described seems full of delightful possibilities and you will have no

(Continued on page 9, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

A HEDGE INJURED BY SHADE TREES

We have a California privet hedge which in some places passes within two or three feet of soft wood maple trees. The hedge has been planted two years and is thriving in all places but where it passes the trees. I would thank you greatly for a remedy which would overcome this trouble, as the beauty of the hedge is spoiled by these places. I am sending an addressed envelope for a hurried answer.
S. L.

Undoubtedly the strong growing roots of the soft maple have entered the trench prepared for the hedge and is robbing the privet of food and moisture. You will never have a perfect hedge with that maple so near. You may help matters along for a while by watering that section quite frequently, especially if you use manure water, or if you have none prepared, place a coating of manure at the base of the plants and water through it. This is merely a case of double feeding on account of the double demand.

EXTERMINATING ELDERS

In planting my grounds, some ten years ago, I unwisely used some native shrubs and trees, which have since become a great cause of anxiety owing to their spreading habit, and after a vain attempt to have them grubbed out, I am turning to you for advice as to how to exterminate them. First the common elder, of which I had a most beautiful clump at the base of a four foot terrace, have thrown their roots back into the bank, to such a depth that I find it impossible to exterminate by digging. I have spent \$25.00 in that way and the shoots continue to appear through the bank and have spread into my wild garden where I had a beautiful collection of hardy, half shade loving perennials which it has taken years to establish. How can I exterminate these elders, sumac and locust? There must be a way to do this without further useless tearing up of my grounds. I have no recollection of ever seeing this subject treated either in *HOUSE AND GARDEN* or any of the similar publications for which we subscribe.

Any light on the subject will be most gratefully received. I enclose stamped envelope for personal response.
Mrs. J. P. McC.

I know of no way of eradicating the elder suckers other than grubbing them out. A thorough soaking of the soil with some of the "weed killers" used on roadways and walks might eradicate them, but it would so poison the soil that nothing could be grown on it for some time. The elder, common sumac and some of the poplars are very troublesome in suckering and should be used with caution.

TRANSPLANTING PERENNIALS

I have a few hardy perennials in my border which I want to move to new places if that can be done this fall with a degree of certainty of future success for their growth. I have always moved and planted Oriental poppies, peonies, bulbs and lilies in the fall of the year, but have always set the other hardy stuff in the early spring, so I do not know much of anything about fall planting of perennials except what I gather from books, magazines, etc. At this high altitude the winters set in early and the earth freezes deeply, but we do not have any heaving of the earth.

Here is something I would like to know about. Some books say not to move hardy herbaceous perennials in the fall till the leaves have dropped off naturally, and the sap gone from the stems, as shown by the yellowish, dying appearance of the top growth. I should think, from our conditions, that the sooner the plants are moved to the new quarter in the fall the better for them, and I have wondered if I ought to move mine along the fore part of September, regardless of condition of top growth or to wait until the tops had ripened.

Do the hardy lilies follow the same general rule? What varieties of lilies have proved hardy and permanent with you? I have a few elegans and tiger lilies but not long enough to know how they will do here.

We have had an unusually cold season and I have had no flowers to speak of. Many of the columbines

(Continued on page 11, Advertising Section.)



EDITED BY JOHN GILMER SPEED

The purpose of this department is to give advice to those who have country or suburban places as to the purchase, keep and treatment of Horses, Cows, Dogs, Poultry, etc. Careful attention will be given each inquiry, the letter and answer being published in due time for the benefit of other readers. Where an early reply is desired if a self-addressed, stamped envelope is enclosed the answer will be sent. No charge is made for advice given.

The Great Dane

By C. H. ANNAN

FROM what we can ascertain there is but little doubt that the Great Dane of olden times was much the same dog we have now, except that the intelligent attention given to his breeding in recent years has developed a larger and finer dog in all respects.

In the matter of height alone it would be safe to say that the present Great Dane has gained three or four inches over his early ancestors. We frequently hear of the "good old days" and how superior many things were then. Concerning dogs, investigation will hardly substantiate this. For almost all standard breeds of dogs have been vastly improved within the past twenty-five years even, and it is reasonable to expect it to continue by a judicious course of breeding from selected animals. There are as widely different degrees of intelligence between dogs as between men, and in like manner, as a rule, the highly bred possesses greater natural intelligence

than the plebeian. In the matter of intelligence the Great Dane is in the front rank, "equaled by few and excelled by none." It no doubt will sound absurd to the man who has no love for, or interest in, man's most faithful companion and most intelligent of the animal kingdom, to say that there have existed Great Danes which seemed capable of being educated as we do our children, if they could have had the power of speech. It is still undetermined why and how the Great Dane got the last part of his name. It would seem more proper to call

him "The Great German," for it is to that country that we Americans are indebted for the Great Dane. But the fact is that we have as many fine specimens in this country to-day as can be found anywhere owing to many importations of the finest German dogs and our scientific breeding. There are two distinct types: the tiger-striped, or brindle, and the harlequins. The latter are strikingly



SPARTACUS, A. K. C. S. B. NO. 101,440
Danica Kennels, Geneva, N. Y.

handsome from their peculiar mottled or spotted appearance, usually black and white.

The pure bred, high grade harlequin is much scarcer than the tiger-striped and commands a much higher price.

Those who have ever owned Great Danes are unanimous in saying that they are the most desirable of all the large breeds. To begin with, their coat is short and cleanly and easily cared for,—unlike that of the St. Bernard for instance. They are dignified and quiet on the street and not given to “hunting trouble,” but any dog attacking one is apt to get the surprise of his life. They are naturally obedient and well behaved. You will seldom, if ever, find one given to barking at passing dogs or vehicles. On their master’s grounds they exercise the same authority over an uncouth, ill-dressed intruder that a city park policeman does over a tramp:—It’s a case of “move on now” and move lively or get hurt. Woe betide any stray dog foolish enough to forage on the place. He will get such a sudden and unexpected shaking up that he will avoid that locality in future.

At night they assume responsibility for the safety of everybody and everything around the house and are alert to every unusual sound or move, and their slow

deep, booming bark is as disconcerting to a prowling thief as a ghost story is to children just before bedtime, and unless he quickly gets out he will have a fight for his life on his hands.

The Great Dane combines in the highest degree great size, with symmetry, elegance and rapid movement. In proper condition he is a veritable bundle of steel springs, and as lithe and graceful as a panther, with the strength of a strong man. For a country home he is the dog *par excellence* and will never fail to be appreciated.

When buying a Great Dane, or any other kind of a dog for that matter, it is always best to deal with a reliable kennel breeding them instead of picking up a “bargain” indiscriminately. Never buy a dog without an authentic pedigree, don’t be put off with the talk that the seller can get it for you “any time, but hasn’t got it just now.” A good pedigree is the “hall mark” of quality. A good dog with a good pedigree from a responsible kennel is a “quick asset.” Either demand from your dealer a registered pedigree, or one that he will guarantee to be eligible to registration, and get a good dog along with it, and you will rarely have to lose anything in case circumstances make it necessary for you to dispose of your pet.

The Morgan Horse

By JOHN GILMER SPEED

THE sprightly Dr. Holmes in his autocratic discourses called him Morgin. This was a phonetic pleasantry, as that is the way New Englanders, not of the Brahmin caste, pronounce Morgan. And just at the time the Autocrat was delighting the breakfast table with his wit and wisdom the Morgan horse of Vermont was at his highest fame. The type had been established for nearly half a century and had been recognized by horsemen for two generations.

The Morgan horse has long had a place in American song and story, and those of us who are well acquainted with him know that what has been said in praise of his strength, speed, beauty and courage was the simple truth put in the most pleasing literary form.

This horse for more than seventy-five years has been the most distinct reproducing type of American origin. At the same time he has been the most useful, most beautiful and most pleasing general utility horse we have ever had in this country. And to-day he is without a rival in usefulness on a country place, as he is good at any work to which you choose to put him.

As a light harness horse he is most admirable,

as he can go as fast as any gentleman, not on a race-track, would care to drive, and no road is too long for him. And he is also a most excellent saddle horse when properly trained. Further, he is generally as sound as a dollar—without a pimple as they say in Kentucky—and he lasts a long time, frequently being as good at twenty as he was at eight. When I get to the story of the creation of the type it will be seen that the early Morgans, including the founder, lived to a great age, remaining sound to the end. That is still one of the chief characteristics of the type when not marred by outcrosses of heterogeneous blood.

The Morgan is a small horse and it is questionable whether experiments in breeding will ever make him large without injuring the type as to beauty, strength and stamina. And it is doubtful whether horses are particularly improved by mere size. Symmetry, to my mind, is preferable to bulk without symmetry.

The efforts hitherto to increase the Morgan size save in very exceptional instances have not been brilliantly successful. Indeed the type came near to becoming extinct in the efforts to get more size and greater speed. This was in answer to the demand



OLD-FASHIONED MORGAN HORSE

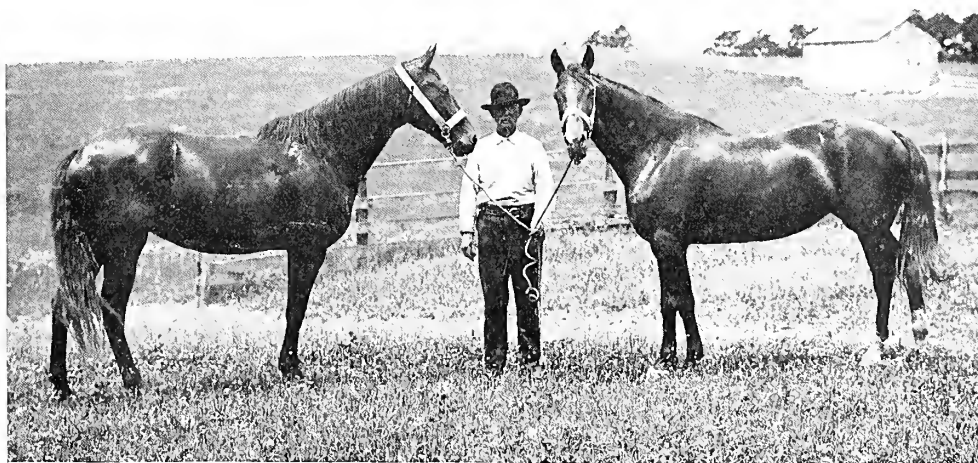
that horses should trot phenomenally fast and when trotting races were fashionable. The crosses of Hambletonian blood with Morgan may have helped the Hambletonians but it played the mischief with the Morgans. It did such general harm that the type came near to perishing, so near indeed that a few years ago it was difficult to find Morgan horses of the old-fashioned sort. But some were found, as a few breeders had not been carried away by the Hambletonian craze and had kept the Morgan stock reasonably pure. There being a renewed demand for Morgans they are now being bred in various parts of the country and in a few years the supply will be considerably increased, though it will be ten years or so before the demand will be met.

The horse show is responsible for the Morgan renaissance. When these attractive exhibitions first became popular the light harness horse *par excellence* was the long-tailed Standard Bred Trotter. I have nothing whatever to say against these animals. To those who like them well they are just what they want. But their lack of substance and symmetry, together with their various styles of action, seemed to unfit them for many classes in the show rings where the Morgans were most admirable. If the horse shows have done nothing else than to save the Morgans their existence and popularity would be justified. Now the United States Department of Agriculture, co-working with the State of Vermont, has

established a plant in Vermont to breed Morgans and experiment as to the best way of getting back to the horses of our grandfathers. That progress should be made in going backwards seems anomalous but in this instance it is the case. More, however, may be quickly expected from private breeders than from these official experiments. The appropriations by the Government have been most niggardly and the officers in charge have not been able to buy the very best, but have been compelled to take what they could afford to pay for. This is not in the least their fault and what I say is not meant as a reflection upon them. Private breeders are not always so hampered. But every useful horse type should be conserved, preserved and if possible improved by the national Government. To do this continuity of breeding is necessary. The private breeder loses his

fortune or his interest or dies and then his operations cease and his breeding plant is broken up. Only a government can keep up the needed continuity. All the European governments do this in one way or another. And when one of these governments wishes a horse the best of the particular kind desired is purchased regardless of the price. Even Italy, generally considered rather poor, recently paid £10,000 for the English horse Melton.

The founder of the Morgan type is known in history as Justin Morgan. During the better part of his life, if not all of it, he was called Figure. He was foaled about 1789 at West Springfield, Massachusetts where his owner, Justin Morgan, kept a tavern. The owner, the year the colt was foaled, moved to Randolph, Vermont, where he was a school teacher, a drawing and a music master. According to the "Morgan Register and Record" edited by Mr. Joseph



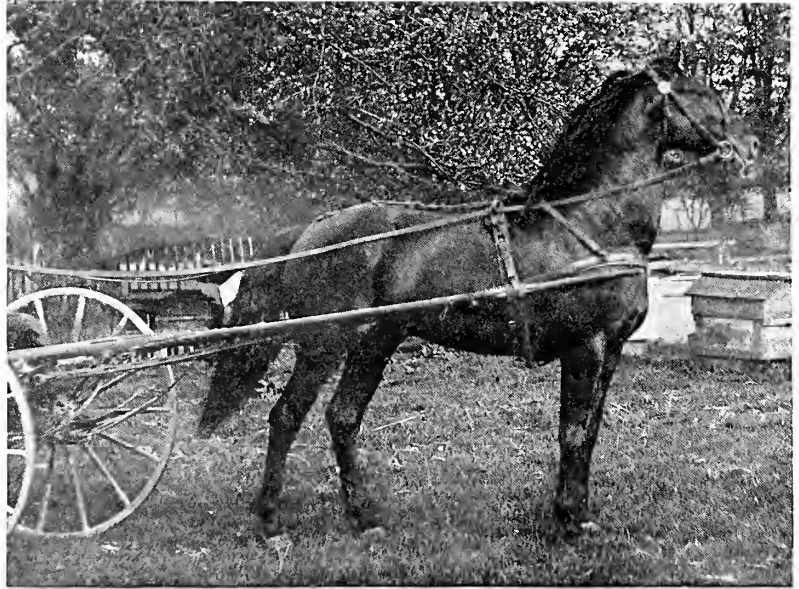
TWO MORGAN BROOD MARES IN KENTUCKY

House and Garden

Battell of Middlebury, Vermont, this horse was sired by Colonel De Lancey's True Briton (also called Traveller and Beautiful Bay), an imported thoroughbred, out of a daughter of Diamond, also a thoroughbred. Mr. Battell said that he thoroughly believed in this pedigree, adding however, "that while the evidence is strong enough to transfer property on, it would not hang a man."

To me it was never convincing; but at the same time I cannot help saying that it is not impossible. The English thoroughbred, as every one knows, is descended from Oriental horses bred on the deserts of Arabia and Barbary. The great race-horses of England in 1700, when the annals of the Messrs. Weatherby, the official recorders, began were about 14 hands in height and they were in appearance and conformation much more similar to their Arab and Barb ancestors than to their descendants of to-day which will average 16 hands in height.

Now Justin Morgan, so far as tradition tells us, was very like an Arab. As has been pointed out by Sir James Penn Boucaut, Chief Justice of South Australia, in a study of the Arab horse, it is not at all impossible that Justin Morgan was a thoroughbred of the type of two hundred years ago. The certainty of the accuracy of the recorded pedigree to my mind is impaired by the fact that no effort was made to establish the pedigree until half a century after the horse was foaled. It was not known how good the horse was until his sons began begetting colts of a most superior sort and also true to a type. This is a strong argument in favor of Justin Morgan's Oriental

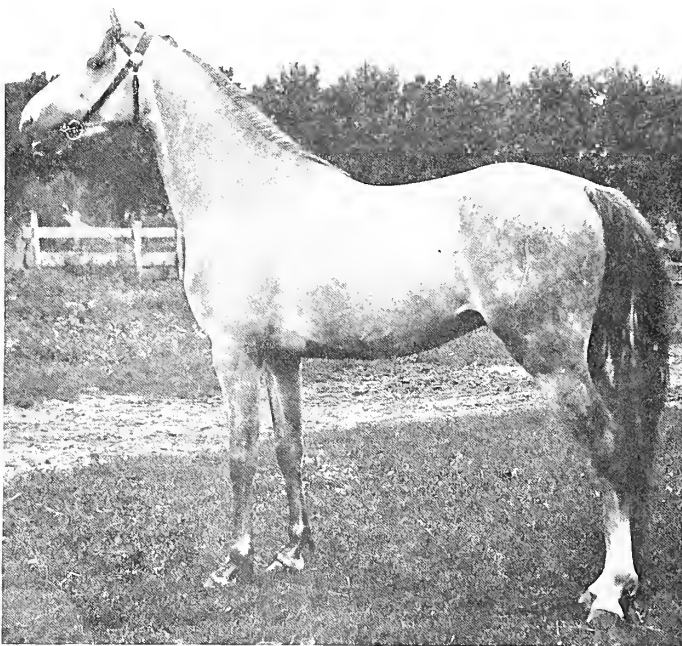


WHITE RIVER PATCHEN—MORGAN STALLION

origin, even though it came through the English thoroughbreds, for it is a well demonstrated fact that there is no fixed reproducing horse type that is not rich in the prepotent blood of the deserts of Arabia and Barbary.

This Justin Morgan would nowadays be called a clever pony. During the most of his life, and he lived to a great age as did most of his sons, some of them achieving thirty years and more, he was used as a common work horse on the farm and the road. He was recognized, however, as the best little horse in the neighborhood where his owner lived. In the crude sports of the time and locality he won in pretty near all the classes—at walking, trotting, running and also at pulling. He was in great demand on muster day and the commanding officer of the militia was always glad to secure this handsome little fellow for the reviews of the citizen soldiery. This horse was the sire of many colts and fillies. About a dozen of the colts were kept entire and through them the Morgan type was established. Of the females of the family in the beginning we know next to nothing and can only speculate as to their part in the creation of the type.

In trotting annals in this country there are very few of the greatest performers without a Morgan crossing. Indeed Lou Dillon, the fastest of them all, is eligible to registration in the Morgan books. But great speed is not what we are after in the Morgan. In him we want besides speed, stamina, soundness, serviceability, beauty and gracefulness of action. In no other type can these qualities be found in so great a measure. This is the reason why it is so very important that the Morgan should be more generally bred and if possible improved. In these days of automobiles there are only two kinds of horses a gentleman with a country place is apt to care for, common work or draught horses and beautiful riding and



NIMROD—A CROSS BETWEEN ARAB AND MORGAN

driving horses. For extreme speed at long distances, at the present moment at least, the gasoline propelled machine is preferred. And so the numbers of the horses kept in the private stables are being reduced. But at the same time the quality is being improved. A poor and common horse in his keep costs just as much as does a good one. The amount of pleasure is another thing entirely.

A poor horse is always a source of dissatisfaction, often of mortification. A fine horse is a joy, an increasing joy as we learn by experience to appreciate his fine points and excellencies. When we reduce the numbers of horses in our stables we find the Morgan the most useful to keep as he can do more kinds of things than any other horse I have ever seen. He is excellent under the saddle, perfect in harness and very good indeed in the ordinary work of the farm whether hitched to a plow or a mowing machine. And he is almost untireable. Mr. Battell of Vermont, one of the largest land-owners in the State, uses no other kind of horses. That was generally the case in Vermont half a century ago.

Here is another thing. The Morgan has character and intelligence. These are qualities that cannot be too highly esteemed. Those who know little of horses but admire and love them without intimately studying them are inclined to believe in a sentimental fashion that horses are very intelligent, almost intellectual. This is a sad mistake and "horse sense" when applied to a human always seemed to me to have a sarcastic significance. Considering his intimate relations with man the horse has a low order of intelligence, not much more indeed than the cackling hen. He is controlled variously—by the fear of his master or by confidence in his master. He is a bully and a coward and when he goes wrong the horse controlled by fear has learned that his master is afraid, when controlled by confidence he has lost that confidence by the fault or ineptness of the master. And the affection of the horse is not great. He likes the person who feeds him and he likes his home.

The latter is proved by two things. Take a horse away from his home and the surroundings to which he has been accustomed and he actually gets ill of nostalgia. This aggravates the process of acclimatization through

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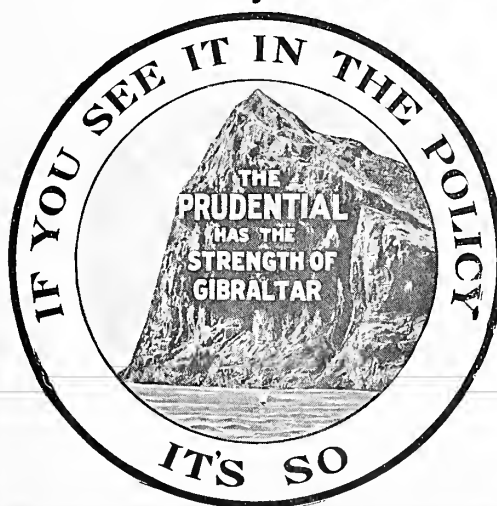
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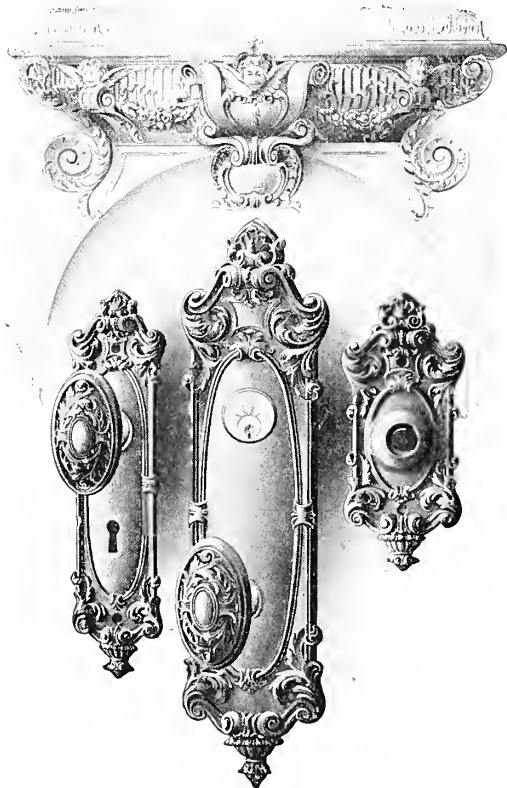
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which horses as well as humans have to pass. Then again this love of home is shown in the "homing instinct" of horses. You can take a horse twenty miles away from home on a road over which he has never previously gone. The moment his head turns homeward, though it be over an entirely different road than the outward journey the horse knows it and shows it by a renewal of spirit and a quickening of gait. To be sure some horses have more intelligence and more character than others. The Morgan possesses both these qualities preeminently; indeed the horses in the world may be divided into classes ranking in various grades from the "fool horse" at the bottom to the Morgan horse at the top. These characteristics are invaluable in a country place where women and children use horses. The Morgan horse is safe. There may have been Morgan rogues but I never saw one.

Here is one more point in their favor. They are unusually healthy. Every horse owner knows what a comfort it is to have an animal that is always ready for his work. Several years ago when I was in Addison county, Vermont, buying horses for the Government it was necessary, according to instructions from Washington, to have each horse examined by a veterinary surgeon before finally accepting him. There was not a veterinary in the county, which is the chief Morgan breeding section of the State. That is testimony that needs no addition.

At the present time fine specimens of the Morgan type cannot be purchased cheaply. Indeed no good horses are low in price. But cheap horses of any kind are likely to be disappointing. The first cost of a horse even though it be from \$700 to \$1000 is not a matter of great consequence when the cost of keeping a horse is taken into consideration. The keep is the real cost and I have always been surprised that men with a sense for economy would pay the keep of cheap and inferior animals. I am sure it is the poorest economy. Then again the usefulness of the Morgan by reason of his longevity does not begin to diminish just as you have become attached to him. He lasts a long time and is generally as good at twenty as he was at eight and better than he was at five. For country gentlemen I cannot recommend this type too highly.

SUGGESTIONS FOR THE MONTH

(Continued from page 193.)

THE HOUSE

furnishings. The nervous system is keenly sensitive to effects both of light and color so these matters concern not only the appearance of the house but the temper of the family.

It is in November, also, that the house plants are taken within doors and made a part of the general furnishing. As such they are almost indispensable but see to it that they do not form a barricade before the window which provides the most desirable outlook. A conservatory is charming in its place but that place is not the drawing-room. Have plants and flowers by all means—even a few twigs of evergreens in a suitable vase or jar are an addition to a room—but use them as a factor in decoration, not an impediment to ease.

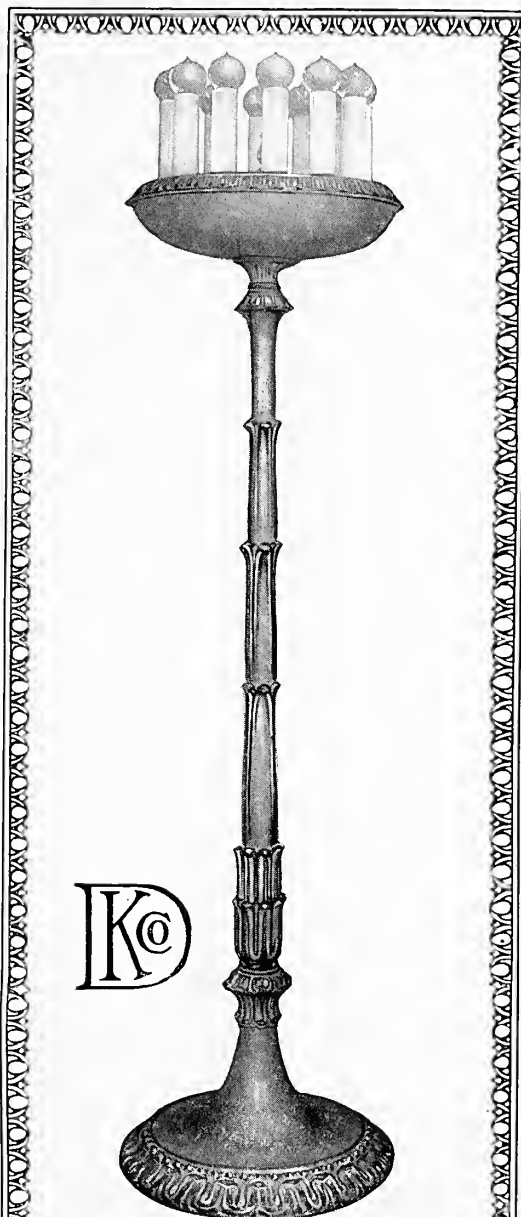
The pantry too might well at this time come in for a share of attention. Some of the bins, boxes or crocks may need replacement in order to give proper accommodation for the winter's stores. Plain wooden shelves which can be sanded and scrubbed are by all means the best and never under any condition should they be covered or decorated with paper for it collects dust and is generally unsanitary.

CORRESPONDENCE

(Continued from page 195.)

difficulty in making it comfortable for three occupants. Your ideas are well thought out and I feel I can offer no decided improvement. I can, however, supply you with the name of a firm making davenport, which are really comfortable beds, and if you will send me a self-addressed envelope I will forward you the same.

I would recommend for your living-room a yellow wall treatment, either a two toned paper, grass-cloth or any of the fabrics which can be obtained now in such excellent colors. Drape your windows with madras curtains showing yellow figures on an ivory ground. Use willow or wicker furniture in this room with a few pieces of mahogany furniture, such as a single straight chair or a wing chair and a table, these latter pieces to bear out the davenport which you will use for sleeping purposes. This may be obtained in mahogany and



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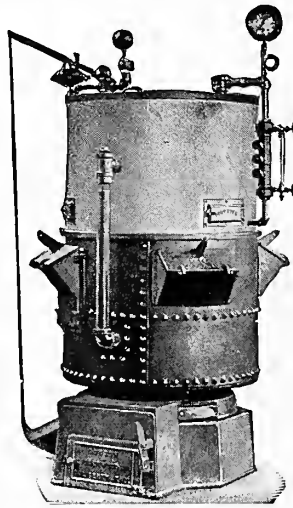
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covered with a cotton velvet or velour or tapestry, as you may desire. I would recommend a small figured, dull toned tapestry as being particularly attractive. The chair to be upholstered with golden brown velveteen. Your rugs can be either several small Oriental ones, or a Royal Wilton in tones of yellows, browns ivory and green. This latter can be bought for about \$35.00, 9 x 12 in size, the price varying according to the size. I would also advise a rug of this description for use in your dining-room, regulating the size by the size of your table. You can obtain most attractive simple dining-room furniture on Craftsman lines at the address I will send you. This furniture can be stained to match the woodwork of your room. The cane or rush seats for the chairs are attractive and would look well in a room adjoining one where much willow is used, as in your living-room. Since you have a wainscot of dark oak I would recommend a frieze showing wind mills and green trees against a vivid yellow sky line, the ceiling between the beams to be tinted the same shade of yellow. The draperies at the dining-room windows can be plain raw silk in yellow, as this will serve to lighten and brighten the room effectively, as well as harmonize attractively with the living-room. I would also recommend that you have flat cushions made for all of your willow chairs. These to be caught in with buttons and fastened securely to the back and seats. This gives a much more finished look to them and makes the willow equally suitable for winter and summer furnishings.

For the bedroom I would suggest a ceiling paper showing garlands of pink roses and green leaves, this paper to extend down two feet and be cut out on lower edge and applied to the ivory stripe paper which I recommend for the lower wall covering. A rose flowered cretonne to be used for over-draperies, with embroidered pink and white muslin curtains hung next to the glass will make effective window dressing and will be attractive with your mahogany furniture. Either a white Marseilles spread can be used on the bed or you can make a coverlid of the embroidered muslin, using it over white. A flounce just escaping the floor can finish the three sides of this. A Brussels rug costing about \$15 in two tones of green would look well in this room.

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For the small room I would suggest a perfectly plain side wall with a flowered ceiling,—something showing field-flowers in delicate tones. The unfigured paper is best where the room is small. A white iron single bed and a dressing-table of white enamel and a rug in shades of old rose will make this room attractive, using the embroidered muslin for window draperies.

For your hall either the Oriental runners or a Brussels or Wilton rug of the same type may be used with a smaller single rug at the entrance. Avoid stripes in the wall covering in a long and narrow hall. A broken design in two tones is very good, allowing the ceiling color to extend to the picture rail, which should be set at least two feet from the ceiling line. Here a carved chest which may be utilized as a seat or as a place to lay wraps and a mirror hung above it will be found sufficient furnishing.

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Is there any wax made for finishing furniture which an amateur can successfully apply? I have a Mission set for my dining-room and particularly wish it to have a wax finish which I can have a servant apply. I enclose a self-addressed envelope. M. T.

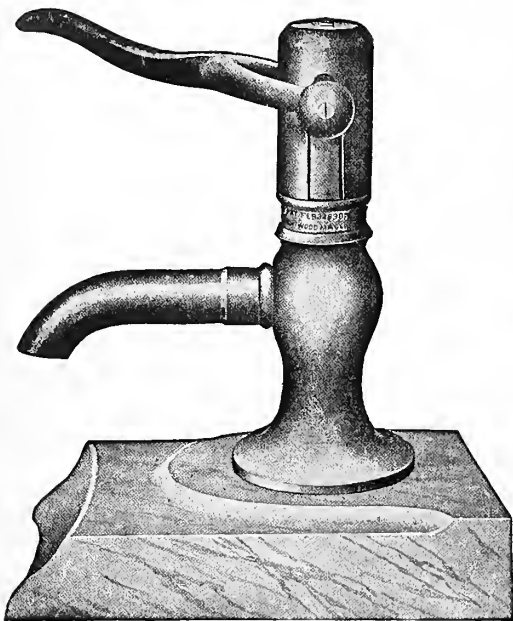
Answer: I take pleasure in forwarding you the address you request. The finish advised I am sure will prove satisfactory and easy of application.

GARDEN CORRESPONDENCE

(Continued from page 196.)

were frozen in the bud and from over one hundred peonies but three blooms. Frost got them all.

Will you please give me the names of a few of the best perennials that begin to bloom about two weeks before Golden Glow, or at least as soon as that plant blooms with you? Golden Glow begins to bloom with me usually about August 25th and is cut down by the frost about September 20th to 25th at which time we have a freeze which has never yet failed us. Would any of the Boltonias, or phloxes be of use? I have tried several varieties of phlox but they were too late to even show a flower before the frost killed them. This is a peculiar country owing to the altitude and we have but three



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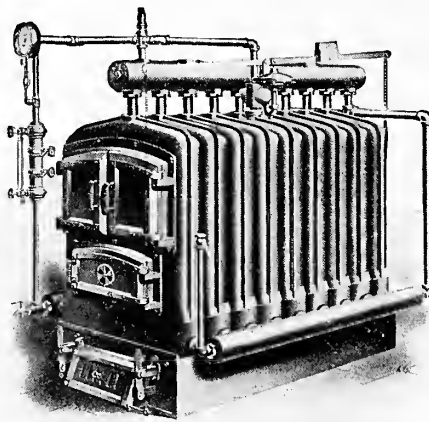
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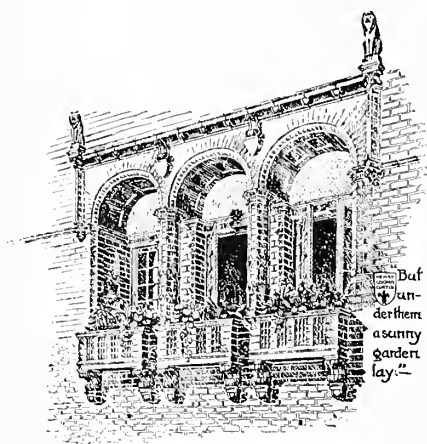
growing months, June, July, August and to about 20th of September, never any real warm days and the nights are always cold, and we may have frost at any time. This year August 8th had a killing frost.

I hope to keep on experimenting in a small way and to eventually get a number of plants which are suited to our peculiar conditions, but it is discouraging to try so many of the finest things grown in the East and find that they won't do here.

E. W. B., EVANSTON, Wyoming.

The plants you mention, viz. Oriental poppies, peonies and bulbs of most any character are best moved in the fall. The tall perennial phloxes, when in the shape of divided plants should be included in the list, although many Eastern growers take fall cuttings, root them in sand, pot them and in the spring send out strong young plants with a good ball of soil at the roots, that bloom splendidly, giving in fact, the finest blooms of the plant's career. It is best to move the Oriental poppies as soon as the foliage dies down, as it commences to make new leaves at once, which remain evergreen during the winter.

Most any perennial may be moved in the fall if done in time to become established before severe weather sets in, and many may be removed immediately after flowering if done carefully, but in a climate where winter sets in as early as it does with you, I would prefer spring planting. Where plants are moved on your own grounds—often with a ball—success is more certain at any season than where they are sent from a distance and become somewhat dry at the roots. Hybrid delphiniums bloom much better the first season, if transplanted in the spring. While it is a good plan to wait until the foliage is ripened off before transplanting or dividing—because the plant is dormant then—it is not really necessary. Frost may, one year, cut back the foliage a month or so earlier than in other years and the plants do not show the effect the following spring, so we may anticipate the frost and cut them back and transplant. This applies mainly to those that have bloomed some time prior to the disturbance. *Lilium elegans*, *L. speciosum*, *L. Hansonii*, *L. tigrinum* var. *splendens*, *L. Canadense*, *L. superbum*, *L. croceum*



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and *L. umbellatum* have proved the hardiest and most permanent with me.

For perennials due to bloom earlier than the Golden Glow I would advise you to try some of the following. They are of hardy constitution and would probably stand your climate with root protection.

Achillea Millefolium roseum, especially H. A. Dreer's new form, *Campanula Carpatica*, *C. glomerata*, *Centaurea macrocephala*, *delphiniums*—*iris*, most of the family, *Lychnis Chalcedonica*, *Platycodon grandiflorum*, *Ranunculus acris fl. pleno*, *Spiraea Aruncus*, *Stellaria Holostea* and *Thalictrum aquilegifolium* var. *alba*.

I do not think Boltonias would do anything for you. I certainly would try the early blooming garden phloxes of the *suffruticosa* section; they bloom fully a month to six weeks earlier than the old-fashioned forms, and may be used in front of the later blooming kinds where both do well.

SUITABLE SHRUBBERY FOR A NEW PLACE

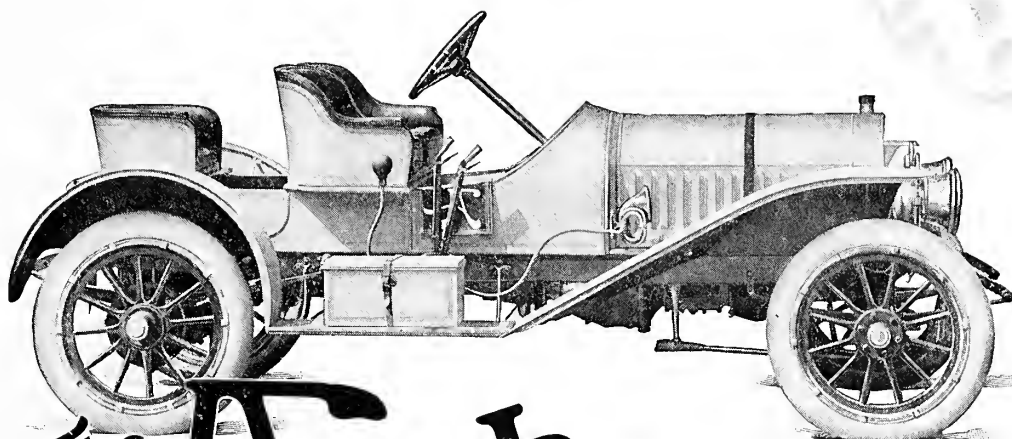
I enclose herewith a plan, which shows the position of our house on the lot, sidewalks, and grading. The lot is north front, 100 ft. on the street, reaching back 125 ft. from the sidewalk. The plan enclosed shows the position of the walks, and the grading of the lot.

Should be pleased to have suggestions as to a limited and appropriate amount of flowers, shrubbery, etc. We cannot go into anything very elaborate. We have quite a family of small children, and the place must be primarily appropriate for their use.

J. C. G., Dubuque, Iowa.

You state that you do not desire anything elaborate, and on the plan submitted show that the entire space between your house and your west line, is to be given up to a grass tennis court, except that at the boundary line is a line of shade trees. Planting either shrubs or flowers on the very narrow terrace bordering the west side of the house would require a too straight line planting and be without character. All this prevents any planting on your west lawn, but you will be recompensed by the broad stretch of grass which will form a quiet setting to the house. The

(Continued on page 15.)



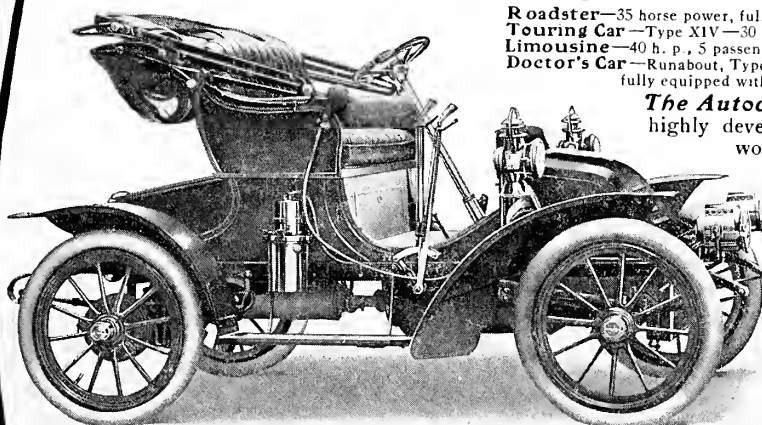
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If you are contemplating building or remodeling, write to Margaret Greenleaf, Consulting Decorator of the Chicago Varnish Company, 32 Vesey Street, New York. Send, if possible, a rough draft of your floor plans, stating exposures and dimensions of rooms; also character of wood to be employed for floors and standing woodwork. You will receive complete suggestions for wood finish, wall treatment, drapery materials, tiles and fixtures for use in your house. Send ten cents to cover postage for "Home Ideals," a booklet prepared by Margaret Greenleaf for Chicago Varnish Company.

The Chicago Varnish Company's address in New York is 32 Vesey Street; in Chicago, 31 Dearborn Avenue.

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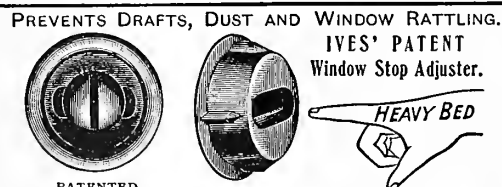
Has no competitor where the best ENAMEL FINISH is required.



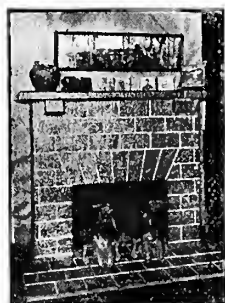
For specifications see Sweet's Index, Page 744, or get the Porcelites Book, Section E.

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Sales Dept. Old South Bldg., Boston, Mass.

quarter circle space between the front walk and the street, some fifty feet at the base and twenty at its greatest depth, which in a way, represents your front lawn is the only place left for planting, and even it must not be too much cluttered up. On your sketch I have marked, within this space, beds 2-3-4. In number two plant three *Forsythia suspensa* (*F. Fortunei*) an early blooming, yellow flowered shrub, whose foliage is good all the season. In number three plant *Rosa rugosa*, white and red, which will bloom all the season, and which should be reliably hardy with you. Cut it back some each spring in order to keep it bushy at the base. In bed number three, which is an oval twelve by eight, use cannas, geraniums, or any bedding plant that pleases you. You can also have tulips in it for spring bloom. Across the walk, and east of it, is a strip of land some ten feet wide, running back the full length of the lot line.

I would keep that to grass except at a point where the walk forks at the northeast corner of the house. Plant three *Spiraea Van Houtteiis*. If tulips are used in bed number three and replaced by cannas, you will have flowers in your front from early spring until frost. In the narrow space between the walk and the east wall of the house you can grass or grow most any flowers that suit you. The "sunken garden" ten by one hundred feet might be made quite attractive, but as it is entirely hidden except when standing directly over it, and would be somewhat expensive to make and maintain, it would be best to sod it or sow grass seed there. I make that suggestion because you do not want anything elaborate. In planting the shrubs allow four feet between them, except that three feet apart will do for the roses. Set three stakes in the ground four feet apart. Draw a four foot circle around each stake, and the outer lines will resemble somewhat a clover leaf plant where the stakes are. Instead of preparing single holes for each shrub make one bed for each group, following the outer lines of the circles, except that you do not draw in so sharply between the shrubs as the lines indicate. Make the beds two or more feet deep and fill in with good soil. "A dollar for the tree and two for the hole" is a saying not far out of the way. Do not let the edge of

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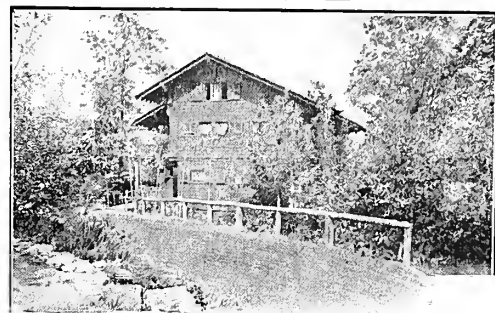
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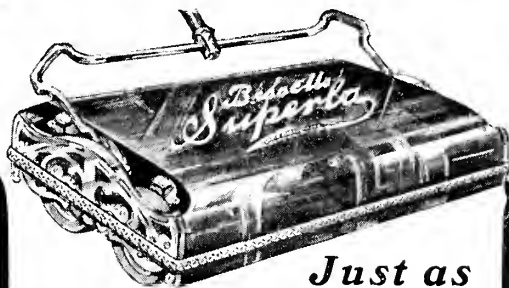
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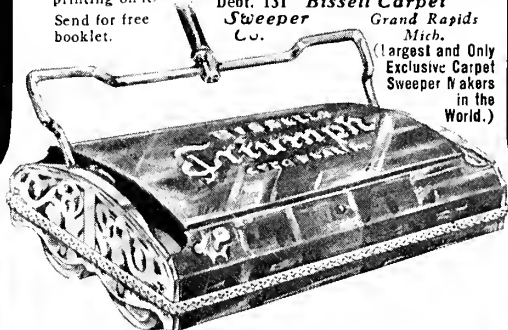
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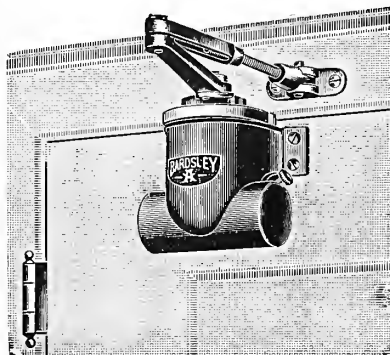
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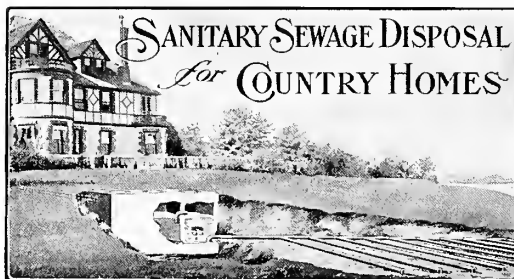


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which explains the system

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the bed come nearer than two feet of the walk and set the shrub four feet back. If you plant nearer they will, when mature, overhang the walk and be disagreeable when wet.

If you do not sod all the lawn, which would be expensive, use sod at least bordering the walks and on the sides of the terrace. I would advise using good soil on top of the narrow terrace bordering the west side of your house and the slope. It will help in keeping the grass green in dry weather.

DISEASE OF CLEMATIS

What is the matter with my clematis? I planted it this spring and it sent up two shoots that grew nicely and commenced to flower last week. This morning I find one shoot wilted, and the flowers hanging limp. I have watered it carefully. The vine does not seem to be cut or broken. What are the best kind to grow?

I. M. E.

Your plant is evidently a victim to a mysterious disease that attacks the large-flowered hybrids of the clematis. No one seems to understand it and no certain remedy that I know of has been found for it. Once in a while one sees an old plant of Jackmani or Henryi in full glory of good health, and a glorious sight it is, but ninety per cent of the hybrids imported to-day are subject to the disease. Your plant may outgrow it in time and be comparatively free from it. If soil and situation is suitable, it will probably come up again next season and while one or more shoots may die back, as one has done this year, it may thrive eventually.

Of the large flowering hybrids Jackmani in its white and blue forms, Gypsy Queen and the red colored Mme. Eduard Andre, seem to be the most vigorous in constitution and to resist the disease more easily. All of the above hybrids trace their origin back to *Clematis Viticella*, a native of Persia. This species has a variety known as *C. Kermesinus*, with flowers of a bright wine-red color in large clusters, that is well worth growing. It possesses the interesting feature occasionally seen in other forms of this flower, of having one or more of its petals of a greenish hue. The clematis, more than any

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Illustrating a Concrete Block House of Dr. H. C. Howard, Champaign, Illinois, Prof. F. M. White, Architect, roofed with Asbestos "Century" Shingles, laid French Method.

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FACTORS:

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other flower, is somewhat eccentric at times in the distribution of its coloring matter. *C. Kermesinus* will use the green in its flower petals and I have seen the larger portion of a true leaf some four inches below the flower, of the same lavender tint as that in the petals above in the variety known as Boskoop seedling. *Clematis Viorna* var. *coccinea*, a herbaceous native of Texas, is quite hardy and very attractive in flower. Its thick, leathery carmine sepals are vase shaped, somewhat recurved at the apex and have the appearance of always being closed. They present, however, a brilliant effect on a mature plant when backed by its glaucous foliage. Messrs. Geo. Jackman & Son of Surrey, England, have crossed this plant with some of the large flowered varieties and have produced several vigorous and interesting hybrids free of disease. They are Countess of Onslow, Duchess of Albany, Duchess of York and others. In these the flowers are campanulate in form, freely produced on stiff stems five to six inches long.

As we all know, the *Clematis paniculata* from Japan is smothered with its star shaped, small, white flowers in the fall. In late July and early August *C. Flammula*, blooms equally as well and is often taken for *C. paniculata*, and a wonder expressed at its blooming so early. Its star-like flowers are more dainty than its later blooming sister and more fragrant. Although from the Mediterranean region of Southern Europe it is quite hardy, but requires a sunny situation in order to bloom well.

There is another very showy climber in *C. integrifolia* var. *Durandi*, introduced to America at the Columbian Exposition in 1893. The type, *C. integrifolia*, is an Asiatic herbaceous perennial growing in bush form, about two feet high bearing nodding blue flowers with four narrow sepals. This has been hybridized with the large, lavender flowered *C. lanuginosa* of China and among the hybrids produced is the variety *Durandi*. It grows about five feet, each vine producing five to six flowers, star shaped, containing four to five broad flat open petals, of a rich deep blue when fresh, fading to a metallic shade. It blooms freely in June and July and if not allowed to

(Continued on page 20.)



Style No.
1017

Mayflower Rocker

Suggestion

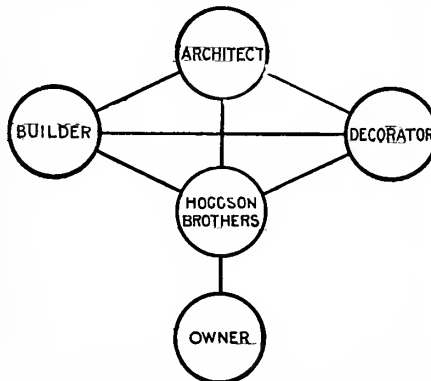
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ANNOUNCEMENT FOR DECEMBER

AN ADIRONDACK LODGE

UPON the shores of Lake Wilbert in Franklin County, New York State, around which the hills rise to a height of nearly 4,000 feet above sea level, a typical mountain house has been erected by a well known New York banker. The extreme picturesqueness of the situation suggested the rusticity of design for the exterior, and the simple interior treatment of walls and finish. The isolation of the main lodge and the dining-room, kitchen and servants' quarters on two distinct points and the connecting corridor is a feature which adds beauty as well as induces a feeling of more security against fire. The architects, Messrs. Davis, McGrath & Shepard, have given a careful description of it and have furnished some charming photographs.

THE CONFESSIONS OF A FAKIR

In Part II., under the above caption, Mr. Francis S. Dixon, tells further of the deceptions practiced in the "antique line" and dwells more especially upon pictures, old china, Sheffield plate, silver, copper, old clocks, etc. The matter as presented should put amateur collectors on their guard and make even the seasoned professional collector think several times before purchasing, especially from dealers whose integrity and standing have not been thoroughly established by years of square dealing.

A HILLSIDE BUILDING PROBLEM

In a design recently completed by Messrs. Freeman & Hasselman for an all-the-year-round residence for Mr. E. E. Haviland at Tarrytown, N. Y., the exigencies of a sloping plot have been overcome in a manner to positively benefit the interior arrangements and add distinct value to the exterior effects. Miss Alice M. Kellogg contributes an account of the operation, describing the salient features of the plan and illustrates it with floor plans and photographs of the completed house. It makes an interesting study.

GOLDEN DAFFODILS

At this time of year when all bulbous plants are being set in dark cellars so that a strong root growth may develop and thus give more beautiful blossoms in the early spring, the timely article by S. Leonard Bastin of Reading, England, will prove of interest to professional and amateur alike. He views the commercial side of the fad and points out the way to those so inclined to make it an extremely profitable one. The illustrations are interesting and rather unique.

A WOMAN'S SUCCESSFUL BUSINESS ENTERPRISE

What can be accomplished by the careful study of an existing situation and recognizing and seizing the opportunities presented, turning them to profitable account, is told by Catherine Robertson Hamlin, in describing the "Orpington Poultry Ranch" in Los Angeles, California. The proprietor forced into outdoor life by her physician made a virtue of necessity and has established a breeding and poultry fattening business, remarkable in its proportions. When the

profits of a business run into the thousands of dollars, it is hard to realize that the lowly hen is the prime factor in it.

THE SMALL HOUSE WHICH IS GOOD

Two interesting houses will be presented in the December issue under the above heading.

One is a very attractive brick and plaster house, which has recently been completed in Wilmington, Del. The architect, William Draper Brincklé, gives a statement of cost as well as detailed information of materials used in construction and finish. It is an illustration of what may be accomplished where sincerity of purpose imbues the architect.

The second one is a house just being completed near Montclair, N. J., for Mr. Charles E. Churchill. It is constructed of reinforced concrete—of cottage type—having long roof lines and generous dormer windows, strongly suggestive of English feeling. The plan has been well studied and possesses much of more than ordinary interest. The architect is Mr. Christopher Meyer.

THE CARE OF WINTER VEGETABLES

Mr. J. V. Roach tells how to extend greatly the value of the garden of the suburbanite by the proper care of its product in a good cellar. A little forethought—a little care—and any one may if so inclined, avoid the "winter prices" and enjoy, even better than "the best the market affords."

NATURE STUDIES IN WINTER

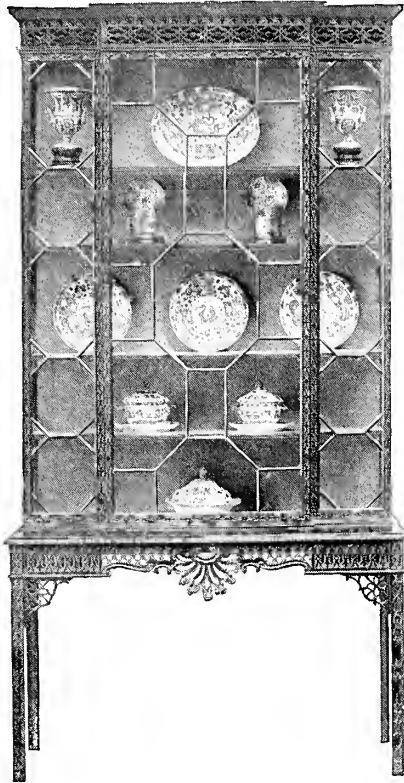
Many trees and shrubs present a distinctly different beauty after the leaves have fallen from them. New coloring of bark or berries against a backing of snow, and the charming tracery of limbs, branches and twigs, are best studied at this season of the year and are productive of almost as much pleasure as when clothed with all their foliage.

THE TREATMENT OF PORCH FLOORS

When outdoor life is as important a factor of the family as it has become in America, the evolution of the old-fashioned "stoop" into the broad veranda and living porch is a natural one. This change made it necessary that more lasting material than wood be found for the floors of these exposed out-of-door-rooms. Mr. Charles James Fox tells why tiling is considered the ideal material for such purposes.

QUAINT HOUSES OF THE SOUTH

Another "Quaint House of the South" is "Hayes," the seat of Governor Samuel Johnston, at Edenton, N. C. The name was borrowed from the home of Sir Walter Raleigh. The place engages attention from an architectural standpoint, and the historical incidents that cluster around or are associated with it are of very absorbing interest. Dr. Richard Dillard recites the most important ones, and gives clever pen pictures of the place and its environments, which he supplements with numerous views.



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Crown Derby and Worcester Porcelain

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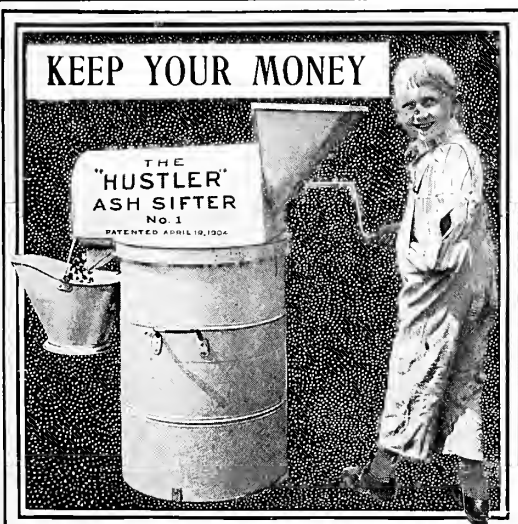
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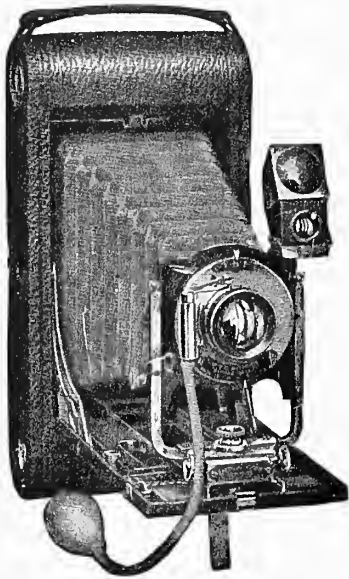
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seed will continue more or less until fall. It needs tying up, as its leaf stems will not cling nor has it any tendrils. In planting this variety, if one desires any great display within a few years, half a dozen or more should be planted in a clump, as it increases very slowly.

BULLETIN NO. 13

THE Engineering Experiment Station of the University of Illinois has just published Bulletin No. 13, "An Extension of the Dewey Decimal Classification applied to Architecture and Building." This greatly extended classification has been in use in a more comprehensive form in the Department of Architecture for many years, but it has never before been published. It forms a supplement to the extended classification applied to the branches of engineering previously issued in Bulletin No. 9.

It is preceded by a very brief explanation of the exceedingly valuable system invented and introduced by Dr. Melvil Dewey for the classification of books and literary materials, but which has since been found to be the best known method for arranging all tangible things and ideas. For the convenience of persons not fully conversant with the system, and for finding the proper numbers quickly, a relative index of subjects has been added. In its present form it is believed that this bulletin will prove useful to architects, engineers and constructors in classifying books, pamphlets, articles in periodicals, data and all other material relating to architecture and construction.

Copies may be secured upon application to the Director of the Engineering Experiment Station, Urbana, Illinois.

SANITATION IN THE MODERN HOME

A BOOK by John K. Allen under the above title* has just been issued which is a work of marked practical value, to architect, engineer and owner, alike. In his foreword the author says:

"There is little need for additional publications which present the artistic side of architecture. Sumptuous architectural publications in book and periodical form fully supply this demand.

* Sanitation in the Modern Home, by John K. Allen. Published by Domestic Engineering, Chicago, Ills., 272 pps., Cloth. Price \$2.00, postage paid.

But the home builder of to-day demands far more than an artistic structure; he requires a home in which health shall be assured, convenience studied, and comfort provided. * * * *

"The demands made upon the architect by the home builder for all the accessories to a model modern residence have been prodigally met by the enterprising and resourceful American manufacturers. They have studied every need, have foreseen every demand and present the necessary means to insure every home, humble or luxurious, a water supply and sewerage system and a heating and lighting plant which may almost be said to be beyond criticism.

"This book should furnish the non-technical reader many ideas which, when incorporated into the home structure, will add greatly to its usefulness, healthfulness and comfort."

SWIMMING POOLS

UP to the present time there have been but little data in printed form to assist the architect or engineer in the design or construction of swimming pools. The rapidly increasing number of public baths, athletic clubs, gymnasiums and similar institutions in whose buildings swimming pools are constructed, forming an important adjunct to their popularity, has demonstrated a want, which has been filled admirably by the publication of a practical guide to the subject, by Domestic Engineering. John K. Allen has compiled the data in concise form and presents with them many valuable and interesting charts and diagrams together with much original information and up-to-date ideas. Price, 50 cents.

REMOVING PAINT AND VARNISH FROM HARDWOOD FLOORS

PEOPLE who are interested in cleaning of hardwood floors may be glad of some hints on the subject from the practical little journal called the *Bautechnische Zeitschrift*. Where oil-colors or varnish are to be removed from the surface of floors or furniture, it is usual to treat them with soda. As a rule, a solution of ordinary washing-soda is employed, and applied cold. This in time accomplishes its task, but its action is slow, and not very efficient. A far better way is to use caustic soda,

Charles Reade and Ellen Terry



Ellen Terry as
"Lady Cicely Wayneffete"

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which can be bought in iron cans, and use the solution hot. With a hot lye of this sort oil-color can be removed in a few minutes, and varnishes nearly as rapidly. As the solution attacks the skin, it should be applied with a cotton or hemp swab. A bristle brush is useless for the purpose, as the bristles dissolve almost immediately in the lye, leaving nothing but the handle of the brush, while cotton or hemp are not affected. When the wood is clean, it should be well washed with water. The strong soda-lye darkens the color of oak, but, if this is objectionable, it can easily be corrected by brushing the wood over with dilute muriatic acid, washing it thoroughly as soon as the color is satisfactory, and finishing with a weak solution of soda, to neutralize the last traces of acid. In applying the acid, neither cotton nor hemp can be used, as they are quickly destroyed, but bristle brushes are not affected, unless they are bound with iron. In general, care should be taken never to use muriatic acid in rooms or workshops where iron tools are lying about, as the vapor, even from dilute acid, is quickly diffused through the rooms, and attacks all iron or steel that it can reach. The best way is to make all acid applications in the open air. It is hardly necessary to say that cotton or linen clothes should be worn in using the soda-lye, as a drop of lye, falling on woolen cloth, makes a hole.—*American Architect.*

SOME QUEER TREES

AMONG the curiosities of tree life is the sofar, or whistling-tree, of Nubia. When the winds blow over this tree, it gives out flute-like sounds, playing away to the wilderness for hours at a time strange, weird melodies. It is the spirits of the dead singing among the branches, the natives say; but the scientific white man says that the sounds are due to a myriad of small holes which an insect bores in the spines of the branches. The weeping-tree of the Canary Islands is another arboreal freak. This tree in the driest weather will rain down showers from its leaves, and the natives gather up the water from the pool formed at the foot of the trunk and find it pure and fresh. The tree exudes the water from innumerable pores, situated at the base of the leaves.

New York Tribune Farmer.

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THE ETHICS OF BOOK-BORROWING

A FRIEND of Burne-Jones returned some borrowed books, which he had kept for thirty years, with a note saying that if it is base to keep books thirty years, it is also heroic to return them after time had bred a sense of possession. Burne-Jones replied: "The return of those books has simply staggered me. It has also pained me, for it seems to raise the standard of morality in these matters, and perhaps to sting the susceptible consciences of book-borrowers. I have many borrowed books on my shelves. I would rather the owners should die than that I should have to think about these things and return them. I have two costly volumes that were lent to me before that little incident of ours, which, you may remember, was in Red Lion Square. I hope the owner is no more, for I simply will not give them up.

"And you have made me uneasy, and have helped to turn an amicable rascal into a confirmed villain. Your affectionate Ned."

LEICESTER AND ITS TEMPLE OF JANUS

IT may be interesting to old Shakspearean actors, as well as the lovers of Shakspeare, to learn, writes a correspondent of the "London Era," that there exists at the present time in the town of Leicester a ruin of a temple dedicated to Janus. This ruin is known as the "Jewry Wall," and is in danger of being swept away to make way for the new railway station of the M. S. & L. Company in connection with their trunk-line to London. The owners of an adjoining factory have included this remarkable ruin in the sale of their property, although the vicar and church wardens of St. Nicholas, who claim the ruins as theirs, have protested. From accounts in my possession, it appears that King Lear founded the town or city of Leicester 884 years before the birth of our Saviour, and that he built therein a temple dedicated to Janus, and placed therein a Flamen (a pagan priest). It further appears that King Lear was buried in this temple by his daughter, Cordelia; also that another king of the Britons, named Archigalls, was buried there.

As an action in the matter is pending, the vicar and church wardens would be glad of any assistance. Their



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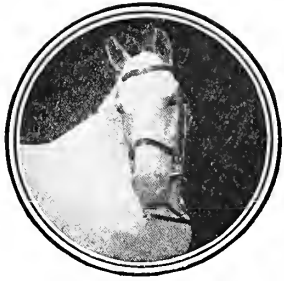
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object is not only to prove their right ownership, but also to preserve this important and interesting relic intact. Leicester has in the past lost too many historical relics, so that we ought to draw the line somewhere. Not far away stood the inn where Richard III. slept on his way to Bosworth, also the Bow Bridge over which the king and his army passed. The theatre where Grimaldi performed has disappeared, but the room wherein Shakspeare read his plays still remains intact in the shape of the old town-hall. Gopsall Hall, too, where Handel spent some time and where he wrote or prepared his great work, "The Messiah," remains intact. Leicester's former name was Learceaster.

Through an error the illustration of a "Residence at Pelham Manor, New York," in the advertisement of the Kelsey Heating Company, on page 9 of the Advertising Section in the October number, was credited to Kirby, Pettit & Green, Architects. This should have read Oswald C. Hering, Architect, as he was the designer of the house; in fact it is his residence.

WHAT WE OWE TO INSECTS

PROFESSOR Darwin said that if it had not been for insects we should never have had any more imposing or attractive flowers than those of the elm, the hop and the nettle. Lord Avebury compares the work of the insect to that of the florist. He considers that just as the florist has by selection produced the elegant blossoms of the garden, so the insects by selecting the largest and brightest blossoms for fertilization, have produced the gay flowers of the field. Professor Plateau, of Ghent, has carried out a series of remarkable experiments on the ways of insects visiting flowers. He considers that they are guided by scent rather than by color, and in this connection he is at variance with certain British naturalists. Whatever may be the attraction in flowers to insects—as yet, it appears undefined—it is certain that the latter visit freely all blossoms alike, making no distinction between the large, bright-colored ones and the less conspicuous blooms, like those of the currants, the lime, the plane-tree, the nettle and the willow. — *Home and Farm.*

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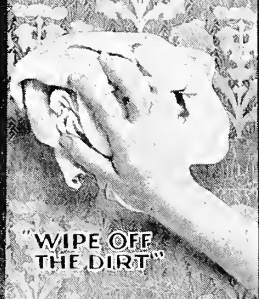
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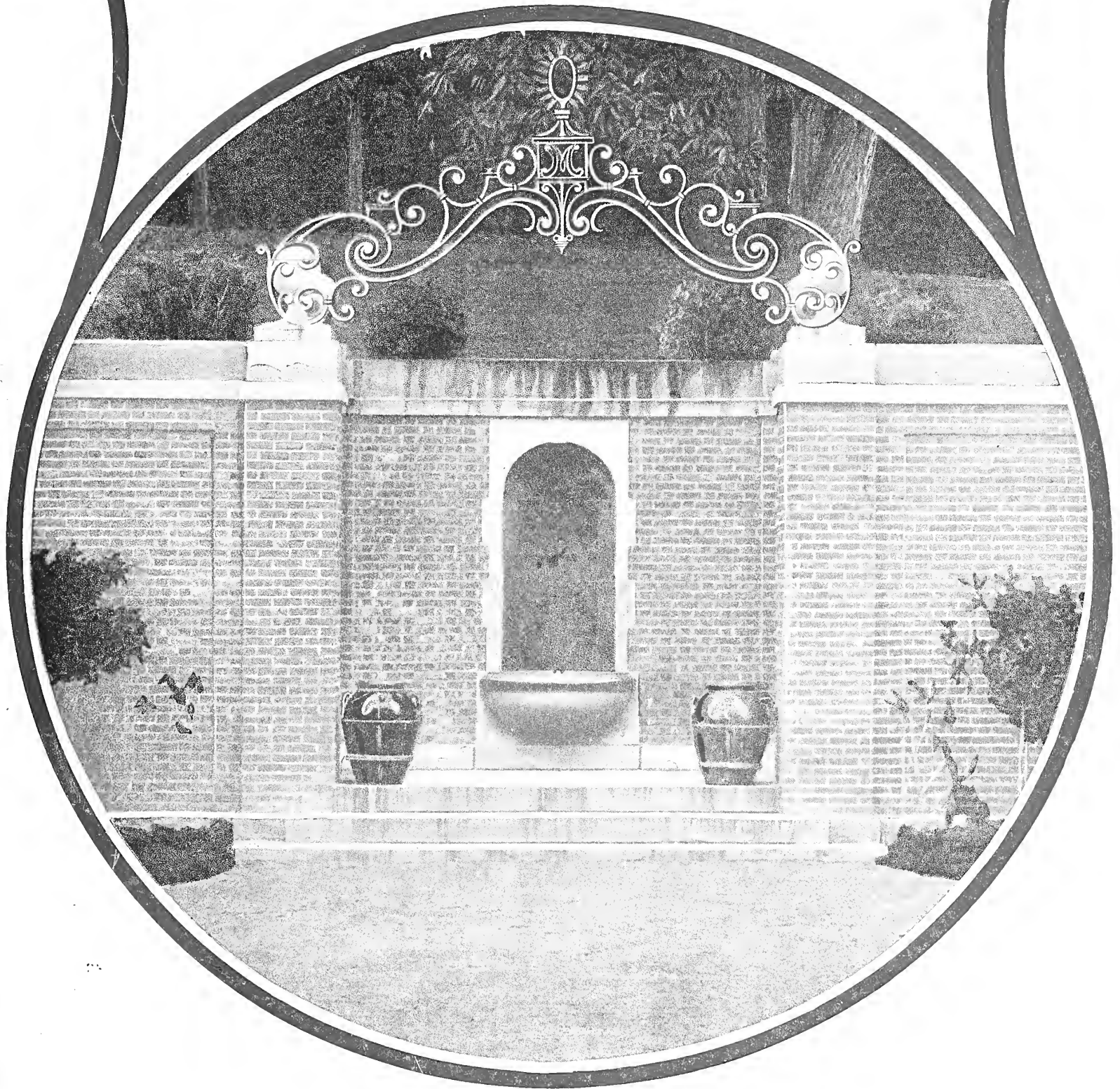
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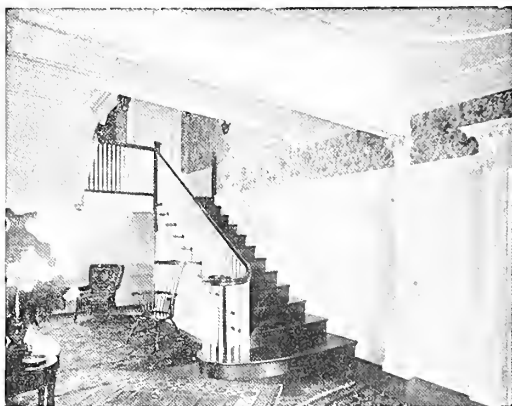


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TO DETECT SALT IN SAND

A WRITER in one of the London architectural papers presents some interesting remarks relative to methods by which salt may be detected in sand. He says that if the sand is not contaminated with decaying organic matter, the easiest way is undoubtedly to put a few grains in the mouth, or to taste the water in which some of the sand has been stirred. If this test is objected to, put some of the sand in a wine-glass, cover with distilled water, and after agitating for some time, dip a piece of clean platinum wire into the water, and hold it in a colorless Bunsen gas-flame. A persistent deep yellow color imparted to the flame will indicate the presence of sodium. The platinum should first be heated to burn off impurities; another method is to filter off the water from the sand by means of blotting-paper, and to the liquid add a drop of silver nitrate solution. A curdy white precipitate will at once betray the presence of common salt. In ascertaining the presence of salt in sand it is assumed that the object is to discover any tendency to absorb moisture, and, consequently, to cause damp walls. This could be equally well ascertained by drying some of the sand for some hours at a temperature of 212° F. Its weight should then be accurately taken and the sand exposed for some days to a moist atmosphere. Any increase of weight at the end of the period would be due to water absorbed from the air, probably owing to the presence of common salt.—*Scientific American Supplement*.

AUDUBON'S OLD HOME

THE home of Audubon stands on the south bank of the Perkiomen Creek, about three miles east of Phoenixville, Pa. The house once occupied by the naturalist was built a hundred and thirty-six years ago. It is renowned in the region as the "Mill Grove House."

It stands on a knoll overlooking the country. The old house is of stone, and the walls are remarkably thick and substantial, and look as if they would stand another one hundred and thirty-six years. They are covered with a growth of ivy. There are several ancient pine trees standing around the house. In the shade of these tall pines the world-famed naturalist did some of

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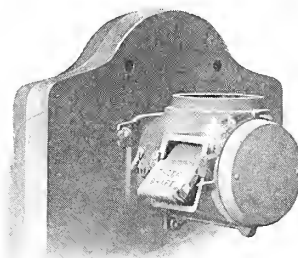
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the best work of his life. The old house itself has been changed somewhat, but the changes have mostly been wrought within to add comfort and convenience. There is still to be seen the old chimney-corner, where Audubon sat by his tallow candle on winter nights and wrote or read.—*Philadelphia Record*.

THE CITY HALL, PERTH AMBOY, N. J.

THE city hall is a historical building. It was erected by the English Colonial Government in 1767, for a town hall and court-house, and within its massive brick walls many of the stirring appeals were made, and most important actions taken, which marked the stormy period of the Revolution. For many years it was used as a public school and in 1871 was enlarged and altered by the city at considerable expense. It was here that the New Jersey Board of Proprietors celebrated, in 1884, the two hundredth anniversary of its existence. In 1888 the building was badly damaged by fire, but was rebuilt and has since been used for municipal purposes.—*Exchange*.

CASTS FROM THE COLUMN OF MARCUS AURELIUS

UPON one of the busiest squares in the heart of Rome, the Piazza Colonna, stands one of the world's most famous monuments. It is the Column of Marcus Aurelius, a high pillar, built of twenty-eight immense blocks of white marble toward the end of the second century in honor of that Emperor's victorious return from the war with the Marcomanni. Just at present much interest is roused by the investigation by German and Italian archaeologists of the reliefs running up around the column. These, with the reliefs on the column of Trajan, form the best source of information as to the culture of our Teutonic forefathers, their arms, garb, etc. There has never before been a complete picture taken of the reliefs on the column, and in order to do it thoroughly a scaffold has been raised alongside the column to the height of the crown, one hundred Roman feet above the ground. A square frame is suspended from the top, and supports a platform upon which all the work is done. Professor Petersen, Secretary of the Archaeologic Institute of Rome, superintends the making of the

papier-maché cast of the reliefs, and the photographic reproduction is carried out by A. Bruckmann & Co., of Munich. The scenes of the relief describe in continuous pictures the long and difficult campaign against the tribes along the Danube. Episodes like the saving of the Roman Army through a rain-storm after a hot spell, which refreshed the legions almost worn out by fighting and a sultry heat; the establishment of a perfect military outpost at Vindobona (the Vienna of to-day), etc., are very vividly portrayed. Romans and barbarians appear as they did in life, with all their military trappings, in costume and armament true to history, allowing us a glimpse of the life in a Roman camp seventeen hundred years ago.—*Philadelphia Record*.

THE WANING HARDWOOD SUPPLY

ALTHOUGH the demand for hardwood lumber is greater than ever before, the annual cut to-day is a billion feet less than it was seven years ago. In this time the wholesale price of the different classes of hardwood lumber advanced from 25 to 65 per cent. The cut of oak, which in 1899 was more than half the total cut of hardwoods, has fallen off 36 per cent. Yellow poplar, which was formerly second in point of output, has fallen off thirty-eight per cent and elm one-half.

The cut of softwoods is over four times that of hardwoods, yet it is doubtful if a shortage in the former would cause dismay in so many industries. The cooperage, furniture, and vehicle industries depend upon hardwood timber, and the railroads, telephone and telegraph companies, agricultural implement manufacturers, and builders use it extensively.

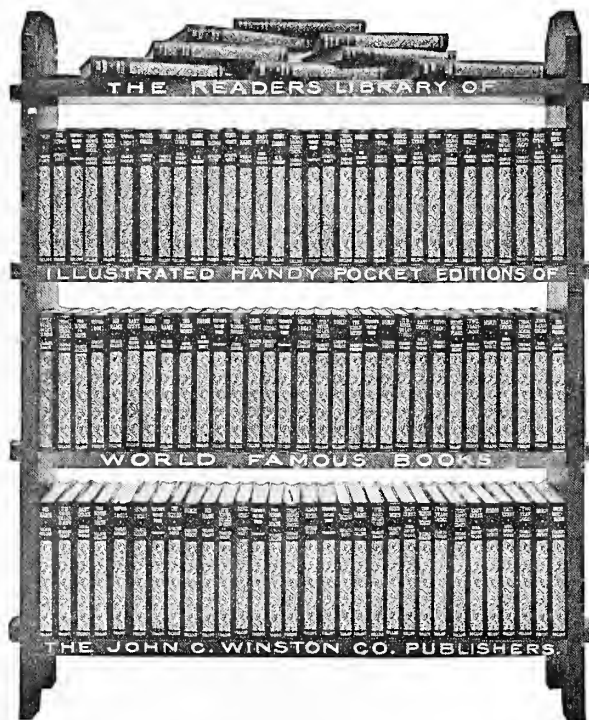
This leads to the question, Where is the future supply of hardwoods to be found? The cut in Ohio and Indiana, which, seven years ago, led all other States, has fallen off one-half. Illinois, Iowa, Kentucky, Michigan, Minnesota, Missouri, New Jersey, Tennessee, Texas, West Virginia, and Wisconsin have also declined in hardwood production. The chief centers of production now lie in the Lake States, the lower Mississippi Valley, and the Appalachian Mountains. Yet in the Lake States the presence of hardwoods is an almost

(Continued on page 5.)

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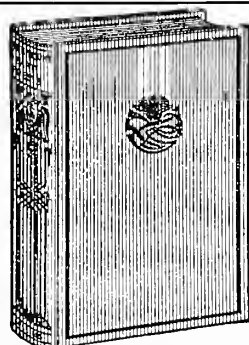


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(Continued on page 7.)

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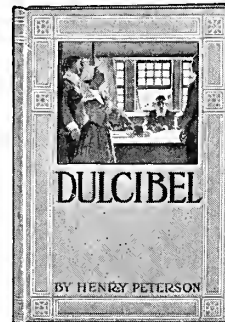
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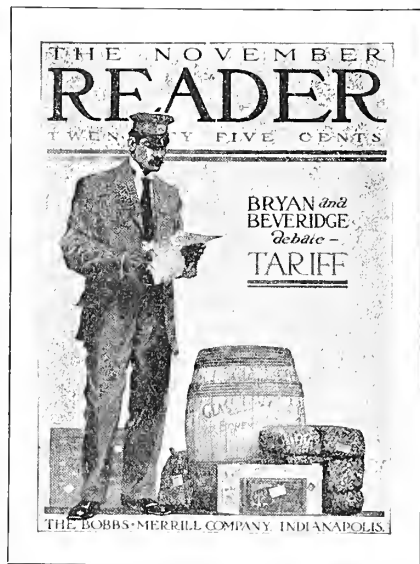
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beautiful estates of to-day display the same care in giving favorable location; and novel varieties of beautiful phlox are found outlining the stone walls and grouped about the gateways leading to the mansions of palatial country seats—many of the owners no doubt recalling the clumps of phlox grouped at the big garden gate at the old farm home of boyhood's days.—*Floral Life*.

ENGLISH SPARROWS

BIRD LORE gives an interesting account of a new way the English sparrows have found of keeping warm on cold nights. Many of the houses in a country community have been provided with lanterns in porticos and entrances fitted with incandescent light bulbs. These lanterns are so constructed that it is quite easy for a bird to enter and find a perch.

As soon as lights appear, and even before, the birds take their places, one in each lantern. If the thermometer outside is down to twenty-seven it may be forty-four inside the lantern several hours after lighting.

While it gives pleasure on a wintry night to think that the birds are enjoying the warmth of the electric lights, it is questionable whether the toasting at night followed by exposure to storm and wind by day be beneficial to the sparrows. And if this suddenly acquired habit of the English sparrow is injurious it is at variance with the commonly received idea that animal instincts are always a safe guide.

If the greater warmth is so agreeable to these birds why do they not go in winter to a warmer latitude? Are they unaware of the migration of other species, or are they physically unable to accomplish it? Or is it something so long absent from their hereditary make-up as to be non-existent to them?—*N. Y. Herald*.

Cemetery superintendents have been recommended to have a small nursery attached to their grounds, the same as those connected with parks have. This is good advice. Florists, too, would find a sample plot a source of profit to them. Many a sale would follow the showing of such to visitors.—*Florists' Exchange*.

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FOUNDATIONS OF SAN FRANCISCO

THE subsidence of large areas of land covered with buildings, along the water front of San Francisco at the time of the earthquake last year, would seem to be accounted for in the following item which appeared in the issue of Nov. 12, 1898 of "American Architect." According to the newspapers of San Francisco, that city is sinking into the sea with astonishing rapidity. Surveys, made by the city authorities, are said to have shown that the average rate of subsidence is two inches a year, so that it seems probable that another half century may see important changes in the topography of the town. The engineers explain the phenomenon by saying that the peninsula on which San Francisco is built consists of sand, mixed with decayed vegetable matter, extending to a depth of at least sixty feet, and that the compression or escape of this soil, under the heavy load of buildings which has been placed on it, is sufficient

to account for the movement. Whether the spongy soil simply settles, or escapes laterally into the sea, remains to be determined, and the determination will be a matter of importance, at least to the owners of buildings on the water-front.

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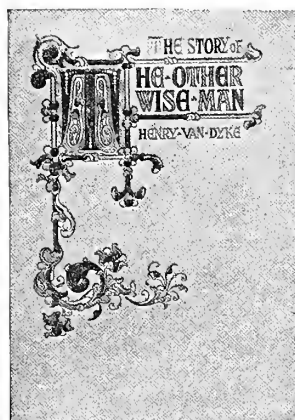
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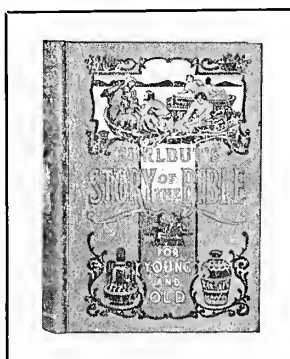
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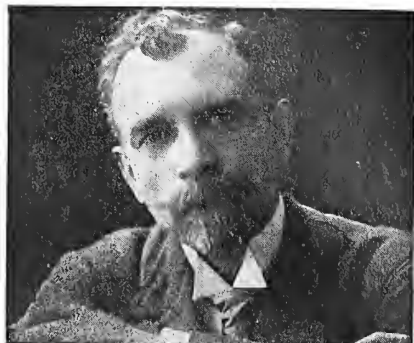


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so under a license conferred by law, are in consequence mere licensees. A decision of like tenor was given in the case of *Woodruff vs. Cowen*, 22 L. R. A. 198—an Indiana decision. We do not know of any other decisions that bear upon the duties and liabilities of the owners of buildings to guard against the possibility of firemen and others charged with the duty of extinguishing fires or protecting property in a burning factory, store, or house, but we may safely infer that these decisions will serve as a precedent in any other cases that may occur. At the same time it would seem as if the least the owners or occupants of buildings in which such traps exist could do would be to see that, in the event of a fire breaking out on their premises—which may occur at any moment—the firemen be not exposed through the occupant's thoughtlessness to any more risks than those with which he is always likely to meet in the performance of his dangerous duties.—*Fire and Water.*

A CONCRETE CEILING

THE imambra connected with the Mohammedan mosque at Lucknow, India, contains the largest room in the world without columns, being 162 feet long, 54 feet wide and 53 feet high. It was built during the great famine in 1784 to supply work for a starving people. It is a solid mass of concrete of simple form and still simpler construction. In its erection a mould or frame work of timber and brick several feet in thickness was first made, which was then filled with concrete. The concrete was allowed about a year to set and dry, when the mould was removed. Although the building has been standing 122 years, it is said to show no signs of decay or deterioration.—*Builder, London.*

VENICE DRYING UP

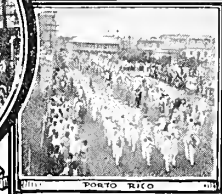
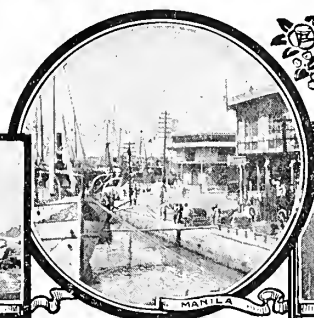
VENICE without its waters would be a far less picturesque place than it actually is. And such a state of affairs, we are led to believe, may eventually come about. The regular increase in the delta of the Po has been studied by Professor Marinelli. Comparison of the Austrian map of about 1823 with the records of surveys made in 1893 shows that the mean annual increase during

those seventy years has been about three-tenths of a square mile; and from all known data it appears that the total increase during six centuries has been about 198 square miles. The increase is continuing, and the Gulf of Venice is doomed in time to disappear. No immediate alarm need, however, be excited for Professor Marinelli calculates that between 100 and 120 centuries will elapse before the entire Northern Adriatic will have become dry land.—*London Chronicle*.

A SUBMERGED CITY IN INDIA

IN the eastern part of the district of Kattiawar, to the northwest of Bhownugger, lies the jungle of Peloo, the vegetation of which is composed almost entirely of the *Salvadora Persica*. The surface is a complete level, and the soil a deep alluvial, through which several brackish water-courses slowly run. This jungle now occupies the site of what was once a very large city—Vamila-pura—the surface being in many places strewn with the débris of burnt bricks, resembling those brought from the Euphrates. In the middle there is a circular enclosure of bricks, about 15 feet in diameter, much resembling the Druid-like religious enclosures of the Gonds. The floor is paved with brick, and in the east face of the wall there is a niche containing the remains of an obliterated image. This structure, however, appears to be a modern one, erected from ancient materials. Near this circle, extensive excavations were in progress for the purpose of obtaining the large burnt bricks, quantities of which are dug up from ten to eighteen feet below the surface and sold for building. The neighboring town of Wullay is almost entirely built of them. The floors of several houses paved with large yellow bricks were observed in their primitive level, showing that the city had not been overturned by an earthquake. To the west of the circular enclosure there is a full size granite figure of Nandi, the Bull of Siva, and farther on a large granite lingam mounted upon a pedestal of burnt bricks. If these images are coeval with the ruined city, they would show it to be one of great antiquity; but the inference derived from the enormous size of the slow-growing *Salvadora Persica*, which is found in many places over the ruins, tells against any such

OUR COLONIAL EMPIRE



What will be the real issue in the next presidential campaign? Some say the tariff; others say the trusts. Both are right, but even more important than these will be our colonial policy. Every American knows that we must face the questions raised by the Philippines and Cuba. They have already involved us in one war. Will they involve us in another?

THE WORLD TO-DAY for 1908 will not neglect the trusts and the tariff, but it believes that the time has come for a broad and intelligent discussion of

OUR COLONIAL EMPIRE

During the coming year we shall publish as a leading feature two groups of articles on this important need. One, comprising seven articles, will be descriptive, and will describe the life, resources and opportunities offered America in the

PHILIPPINES
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CUBA
PORTO RICO

PANAMA
ALASKA

The amount of information at our disposal, the new photographs we shall reproduce, and the interest in the subjects themselves, will make this series one of the most readable and fascinating ever published in any magazine. The contributors are recognized authorities. Another group of articles will deal with the problems which these possessions raise. They will consist of five discussions by some of the most prominent men in America of the following subjects:

1. *Can the United States Afford to Have Colonies?*
2. *Can the United States Defend Its Colonies?*
3. *Can the United States Administer Its Colonies?*
4. *Can the United States Americanize Its Colonies?*
5. *How Could the United States Give Up Its Colonies?*

THE WORLD TO-DAY for December will contain the first article of the first series. It will be the first of two elaborate articles on

THE PHILIPPINES

By HAMILTON M. WRIGHT, Author of "A Handbook of the Philippines."

Mr. Wright is one of the best known authorities on the Philippines and the article will be fully illustrated in colors from new photographs taken by him especially for the purpose.

CARTOONS IN COLOR

Another striking and novel feature of THE WORLD TO-DAY for 1908 will be a series of Cartoons in Color by the well-known artist, G. C. Widney. They are not caricatures, nor personal, nor partisan, but real works of art—"Editorials in Color," on great themes of current interest.

These are but two of the many strong features that give THE WORLD TO-DAY an individuality of its own. THE WORLD TO-DAY is a world review, but not a lifeless record of events. The reader will find in it illuminating and fascinating discussions of living events and living people. No matter how many magazines you take, it is different from them all.

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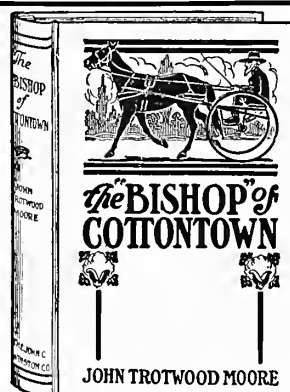
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	FIFTY-TWO STORIES FOR GIRLS	

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supposition. On the verge of the jungle there is a pile of granite slabs, about ten feet long, three feet broad and one foot thick, which have evidently formed part of a large building. Some of them have been set up, carved and used as *Palyads*, being dates about 200 years ago. Copper household utensils are said to have been discovered and taken away by the laborers.

To the south of the ruins at Cheemarwarra, whence Vamila-pura is said to have derived its supply of granite, immense peaks of this rock are seen rising abruptly from the plain, like islands from the sea, the ground between them being perfectly plain, and to all appearance levelled by the action of water. I have supposed that the present surface had been formed by an overflow of water consequent on some upheaving of the Gulf of Cambay—the fact of such an upheaving being attested by the existence and strata of the island of Perim.

From the appearance of the country there can be no doubt that it was once overflowed, and that the waters gradually subsided, leaving the peaks of the hills alone uncovered; and to this deluge, from whatever cause arising, must be attributed the ruin of Vamila-pura.—*H. M. Nicholson, in the Architect.*

COLORS TO BE USED IN COLORING CONCRETE

COLORS for resisting the action of lime.—The following is a list of colors that may be used upon new plaster work, for mixing with distempers, gesso and stucco work, without being attacked by the lime. For white: zinc white; lithapone, Charlton white. For blue: ultramarine, lime blue, smalt, cobalt and permanent blue. For red: vermilion, red oxide, Venetian red, Indian red and madder lakes. For yellow: lemon yellow, cadmium yellow, Naples yellow, yellow ochre, brown ochre, Indian yellow and raw sienna. For green: emerald green, cobalt green, verdigris and oxide of chromium. For brown: burnt umber, Vandyke brown, Cologne earth, asphaltum and purple brown. For orange: orange chrome, burnt sienna, cadmium orange and Mars orange. For black: ivory black, blue-black and lamp-black. — *Western Architect and Builder.*

BOOKS FOR BOYS AND GIRLS

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by Edward S. Ellis

These new books by the most popular boys' author, comprises the "Foreign Adventure Series," and are sold at \$1.00 each, or \$3.00 for the set, neatly boxed.

A Heroine of the Wilderness By Love's Sweet Rule

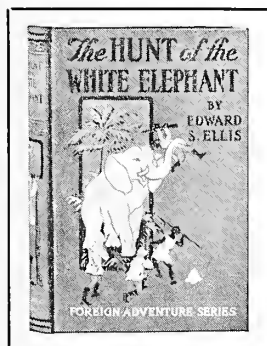
by Hezekiah Butterworth

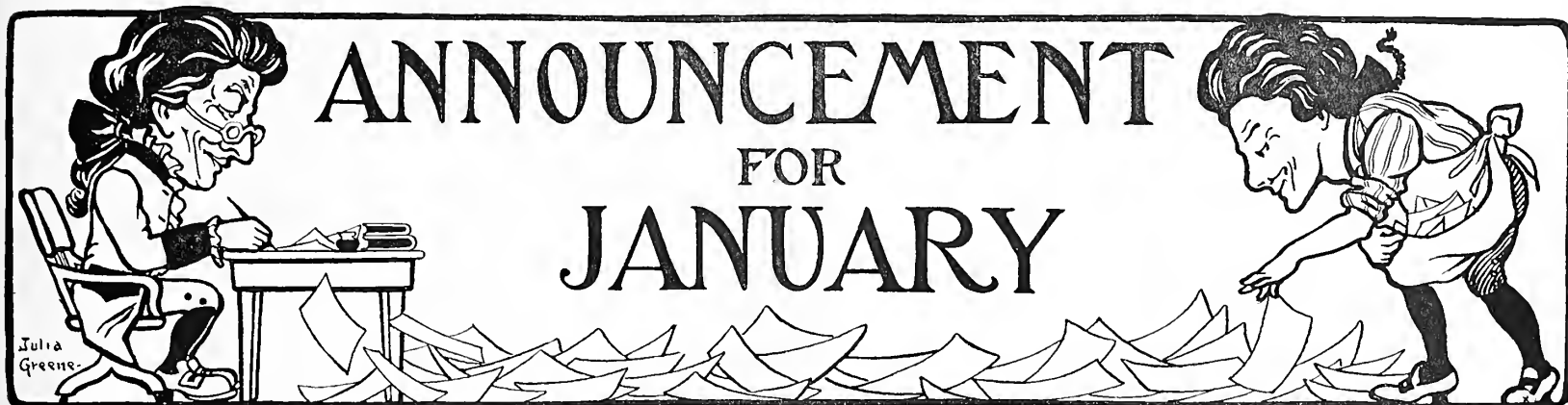
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CHRISTMAS TIME IN CALIFORNIA GARDENS

LOOKING upon the snow and ice of the East and then into the gardens of Southern California, profuse with color and fragrance, it is not easy to reconcile the widely diverse conditions to the same season of the year, even when the difference in latitude is taken into consideration. The exuberance of growth, the riotous ranging of the vines, the unusual and queer forms of vegetable growth, all fascinate the eye and hold the interest and attention of the visitor. Mr. Charles F. Holder, who knows the country so well, and whose admiration for its beauties is unbounded, writes of the "Nooks and Corners in the Christmas Gardens of California" in a most attractive way and presents pen pictures as well as photographs of a number of unusual and interesting garden spots in that land of continual summer.

ARRANGING CUT FLOWERS

Frequently it happens that the whole beauty of a cluster of flowers is lost through a lack of knowledge or taste in their arrangement. The greater the profusion of flowers to be used the more essential that their massing should simulate Nature as nearly as possible. Various methods which have proven successful and devices which have heightened this effect by their use are instructively set forth by Jane Leslie Kift. At this season of festivity when much in floral decoration is indulged in the information will prove particularly timely.

DECORATIVE CHRISTMAS GREENS

Of course holly and mistletoe are inseparably associated with Christmas in all Christian lands where they grow. Where they are not plentiful, various substitutes are used and many of these for beauty and grace seem even to rival the old favorites. Mr. Wm. S. Rice presents a description of some unfamiliar ones used on the Pacific Coast. That their selection as substitutes was fully justified, would seem to be conclusive from an examination of the illustrations accompanying the article.

IN SEARCH OF BUNGALOWS

Mr. Felix J. Koch contributes a facetious account of a Western trip, where one object was to accumulate a large

number of photographs of bungalows in the different places visited. The wide variety of ideas as to what constituted a bungalow in the several cities and towns visited, may be gathered from the illustrations. The difficulty of forming a correct idea of a bungalow from a composite of the illustrations presented may well be imagined.

SUGGESTIONS FOR HOLIDAY GIFTS

Under this caption are supplied numerous suggestions which will be found helpful and timely to the puzzled man or woman who has left the Christmas shopping until the eleventh hour.

THE EDUCATIONAL VALUE OF A GREAT SHOP

The opening of a new building by a large firm in the Middle West is made the topic of an interesting article. The far-reaching influence of this firm from a decorator's view point is well brought out. The rare and unusual beauty of the great dome of colored glass which is the important feature of the main floor in this new addition is illustrated and described. Also the facilities offered through the medium of the department of interior decoration to those who are furnishing their homes and who desire to see the furniture assembled before ordering it, are described and illustrated.

A REMODELED COUNTRY HOUSE

Mary H. Northend gives a delightful description of the all-year-round house of Mr. Grafton St. Lee Abbott, which is a successful alteration of a small country house. The ingenuity of the architect, coupled with the excellent taste of the owner, has produced most pleasing results. The photographic reproductions show the interior of the several rooms.

ORIENTAL RUGS FOR THE CHAMBER

The style of room decoration or period seems to demand a certain kind of Oriental rug. The wide range in these fabrics makes it possible to secure the "very thing" and to assist in such selection, Mr. Richard Morton gives some most excellent advice, which cannot fail to be of great assistance to those about to furnish or refill a chamber or boudoir. Mr. Morton's knowledge of rugs and fabrics make him an accepted authority on the subjects.

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THE OUTING MAGAZINE

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FOR DECEMBER

HUNGRY eyes will feast their fill upon this sumptuous issue. Prefaced by a cover design whose rich, warm colors breathe the very essence of Christmas cheer, it contains a group of full-page color plates of an artistic charm never surpassed in an American magazine. Those four masterly winter paintings by H. T. Dunn will be hung framed in a thousand dens of lovers of beautiful pictures and admirers of courageous men. Especially, the painting entitled, "Lost, Looking For The Trail," conveys grimly the gray, overbearing vastness of a winter's nightfall in the hills.

A Glimpse of its Contents

The Whistling Buoy, by Ralph D. Paine

One of the best sea stories this writer has ever done. There are to illustrate it two full-page drawings by Harding.

Animal and Plant Intelligence, by John Burroughs

An article dealing with a wealth of literary charm and of intimate knowledge, with the fascinating subject made clear by the title.

The Dream Road, by Edwina Stanton Babcock

A delicate and elusive story of travel in Italy. Equal in charm to the text are the illustrations by Peixotto.

Experiences with Humming Birds, by Herbert K. Job

Illustrated from some rare photographs by the author. It is an interesting descriptive bit of woodland craft by this keen observer of bird life, whose papers in this magazine have met so warm a welcome.

Round Up Days, by Stewart Edward White

An incisive exposition of stirring doings on the old cattle ranges.

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CIRCULATION DEPARTMENT

House & Garden

CEDAR FOR LEAD PENCILS

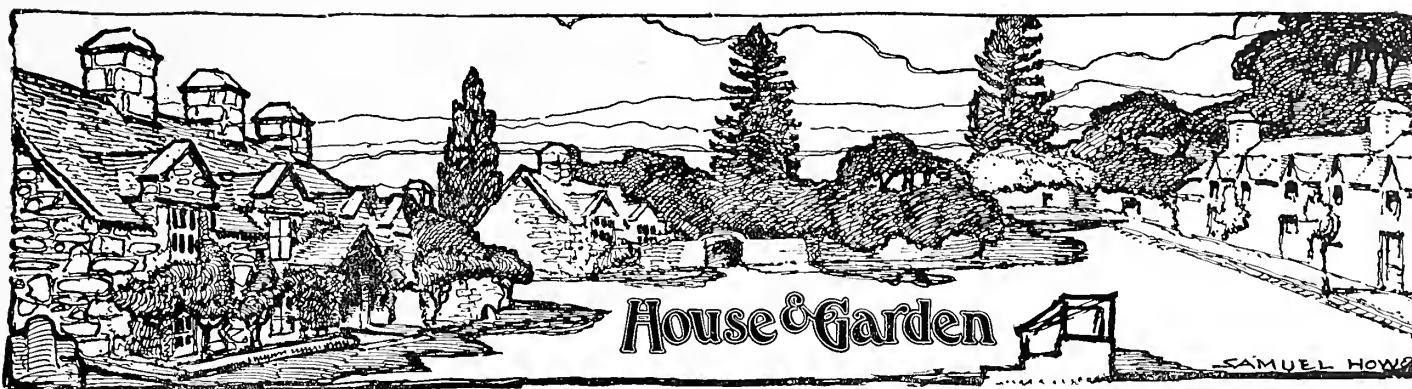
THE lead pencil is one of the most common articles in every-day use, and nearly 320,000,000 pencils are manufactured in this country every year. To manufacture these millions of pencils there are required 110,000 tons, or 7,300,000 cubic feet, of wood, so that each day in the year 300 tons, or 20,000 cubic feet of wood are used for pencils. Since practically all of the wood is red cedar, and since the pencil industry is steadily growing, the supply of red cedar is greatly depleted; yet no substitute has been found for it. Leaving out of consideration the imported pencils, the average educated American over ten years of age uses six pencils of home manufacture each year. Ten years ago he used less than five.

Red cedar has a soft, straight grain, and when grown under best conditions it is very free from defects. Because of its peculiar qualities no equally good substitute for it has ever been found, and it is doubtful if any other wood-using industry is so dependent upon a single species as the pencil industry is dependent upon red cedar. In fact, red cedar suitable for pencil manufacture is the only wood the price of which is always quoted by the pound.

Strange as it may seem, no steps have heretofore been taken to provide for a future supply of red cedar. This has been largely due to a lack of information on the rate of growth and the habits of the tree, and to the widespread belief that second growth red cedar never reaches merchantable size.

In accordance with its policy toward the conservation and economic use of commercial woods the forest service has made a careful study of red cedar and has come to the conclusion that it can profitably be grown in regions of its development. Several changes are recommended in present forest management in order to secure the desired growth.

In the Southern forests the cedar will have to be given a better chance instead of being considered, as now, a negligible quantity in its younger stages, and many of the forest grown trees which are now cut for fence posts can profitably be left to attain their full development and thus become available for pencil wood. — *New York Tribune Farmer.*



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DECEMBER, 1907

No. 6

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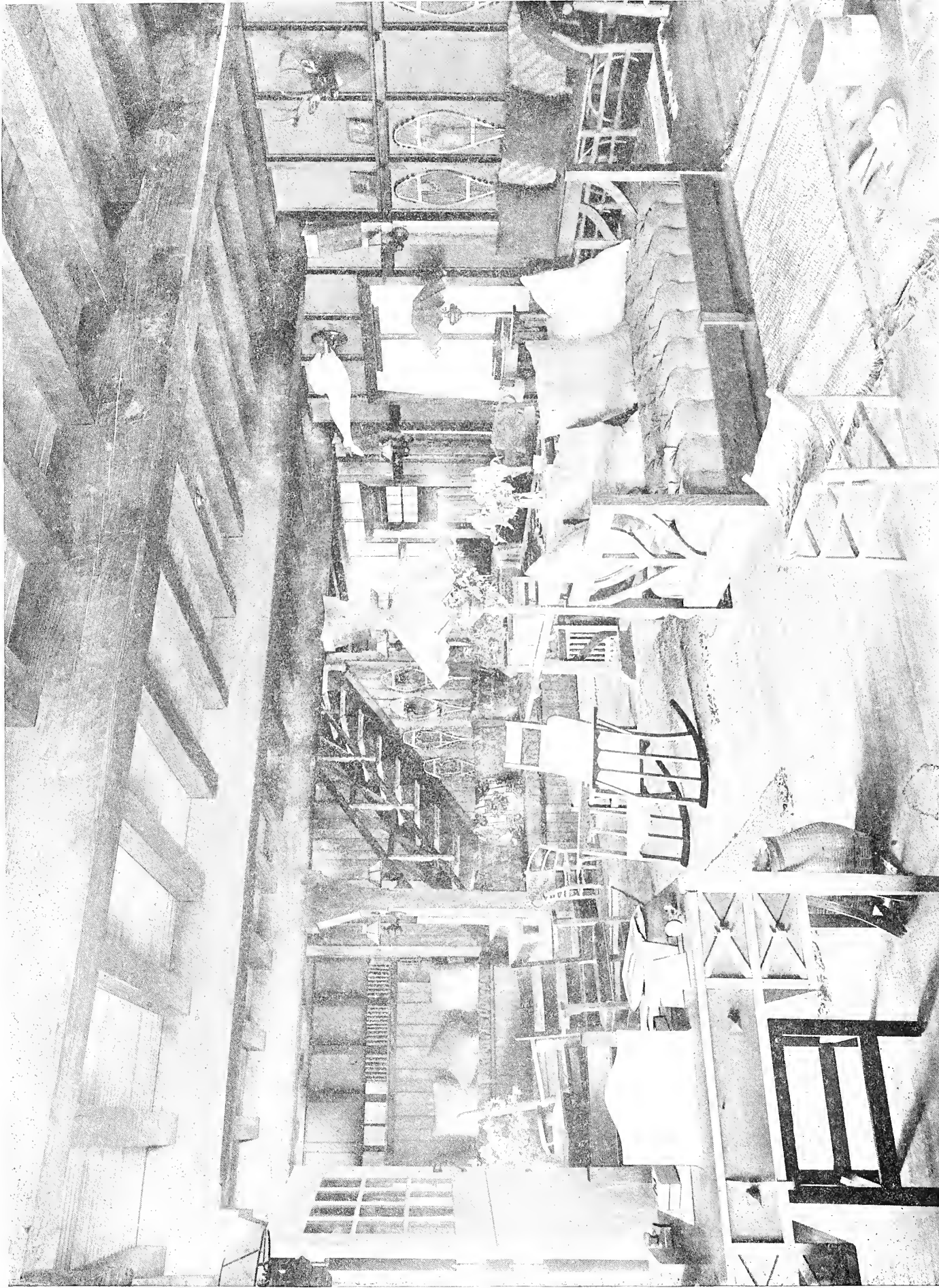
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THE LIVING-ROOM—AN ADIRONDACK LODGE

House and Garden

VOL. XII

DECEMBER, 1907

No. 6

AN ADIRONDACK LODGE

On Lake Wilbert, Franklin County, New York

DAVIS, McGRATH & SHEPARD, *Architects*

A COMFORTABLE night's travel on the Adirondack Montreal Express from New York and a seventeen mile drive through the woods, take one to the beautiful mountain lake in the heart of the Adirondacks on which this camp is situated.

The site is an ideal one in every way. The lake affords excellent boating. It is about one and a half miles long and half a mile wide and being very deep and fed by springs, furnishes an unfailing supply of purest water for the camp as well as a home for the brook-trout with which it abounds.

The estate is composed of some 5000 acres of woodland entirely surrounding the lake and extending to the summits of the adjoining ridges, which rise almost perpendicularly from its shores. From the top of one of these, Mount Morris, 3700 feet above the sea, a most wonderful view of the surrounding country can be obtained, including some fifty different bodies of water.

The camp is situated on the west shore on a knoll projecting well into the lake. The main lodge, about thirty feet above the

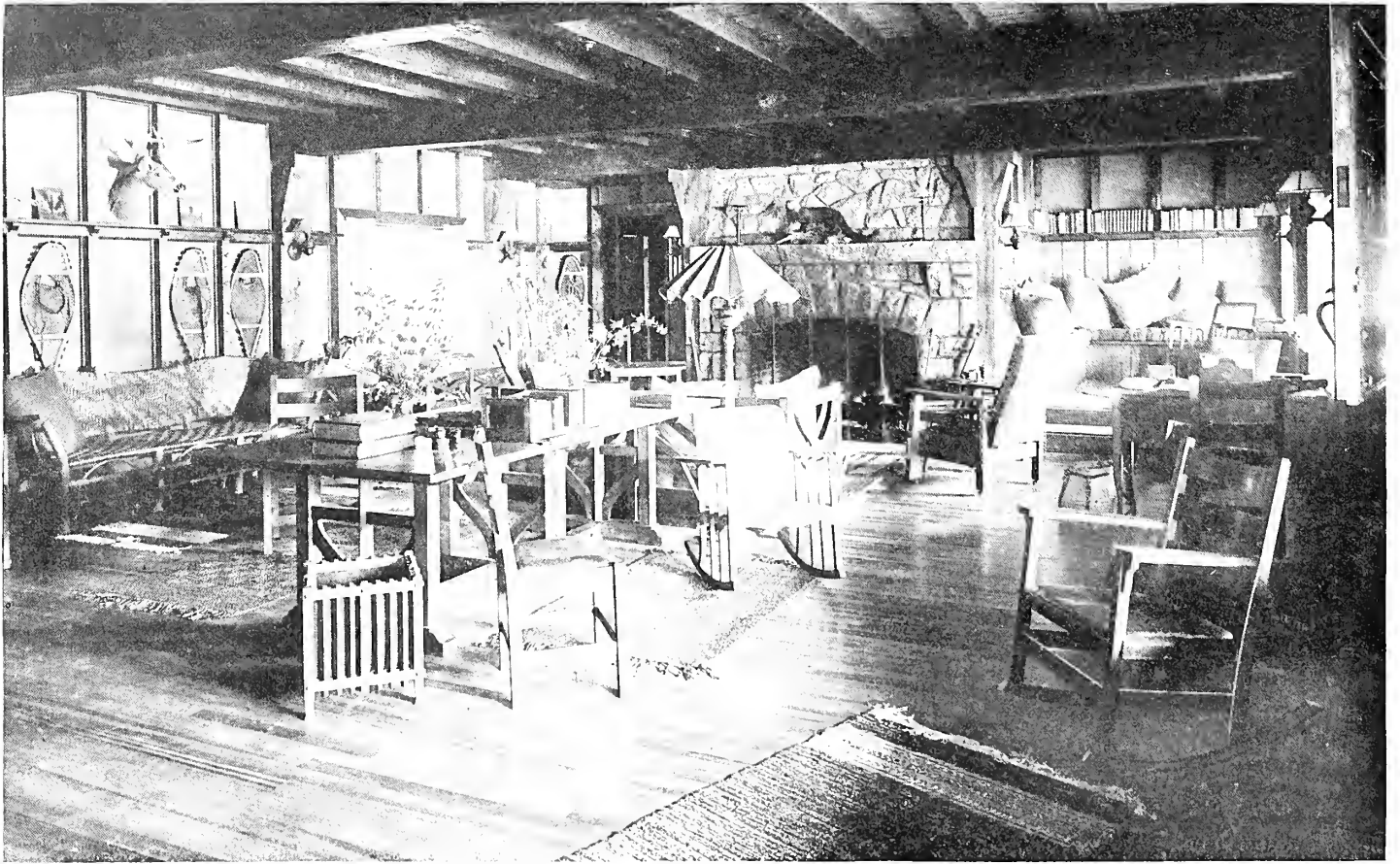
lake, contains the living-room and sleeping quarters, while the dining-room, kitchen and servants' quarters are placed about 200 feet from it on a rocky point projecting some distance into the lake and about twenty feet above it. The two buildings are connected by a rustic covered passage, with a square pavilion midway and two flights of steps, necessary on account of the difference in grade. Every effort has been made to keep the various buildings in harmony with their environment and great care was taken during building operations not to injure the shrubbery or trees adjoining the buildings. There has been no attempt made at landscape

gardening, but rather an effort to leave the grounds in the natural rough state, and preserve as far as possible all natural grades. The buildings are constructed of spruce logs, ten inches in diameter, from which the bark has been peeled. The spaces between the logs are pointed up with a light colored Portland cement applied to strips of wire lath, and all the logs and rustic work are stained with a rich brown wood preservative, thus giving the picturesque log cabin effect.

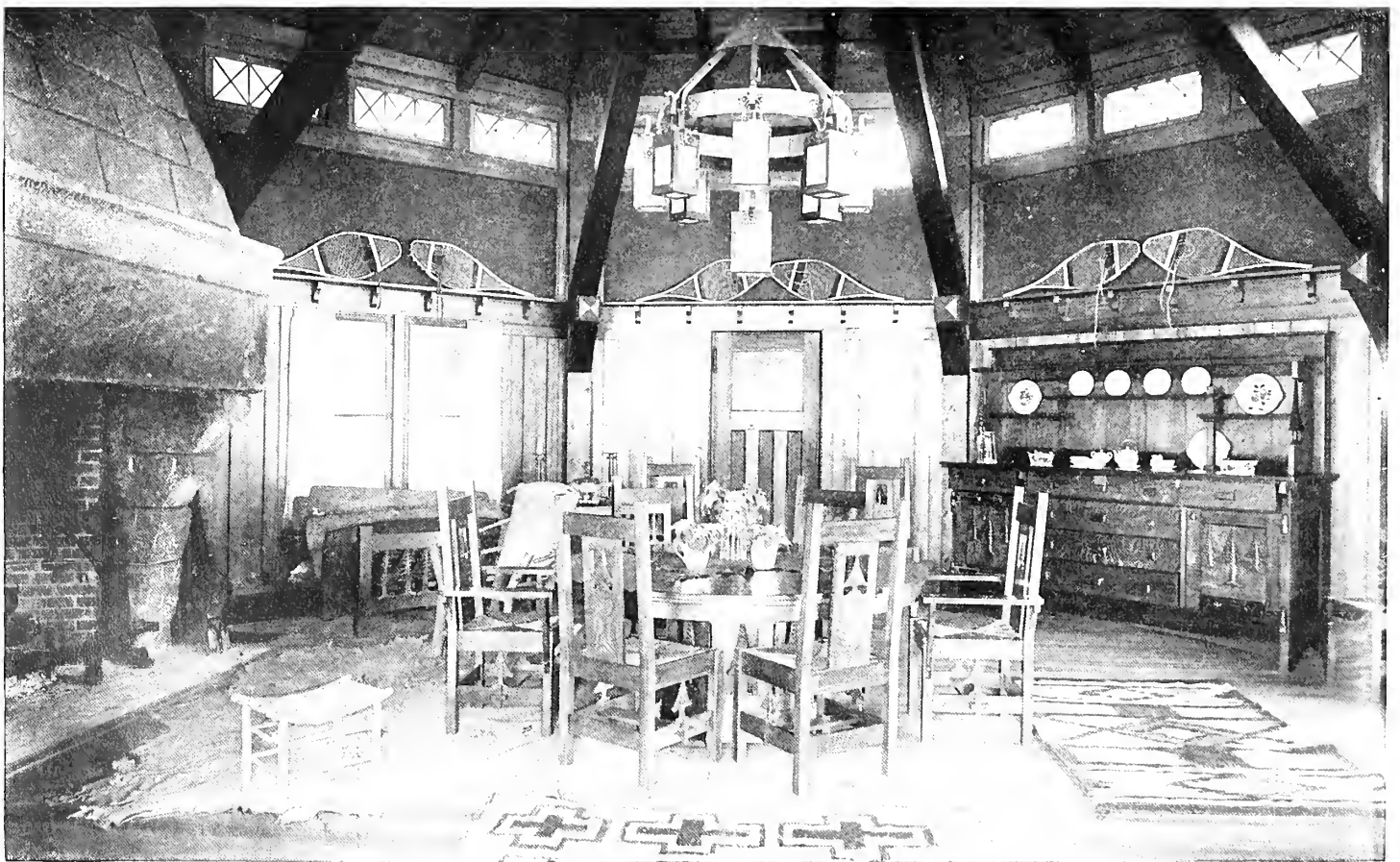


THE LODGE FROM THE LAKE
The Rustic Steps lead to the Boat Landing

House and Garden



ANOTHER VIEW OF THE LIVING-ROOM SHOWING THE FIREPLACE



THE DINING-ROOM

An Adirondack Lodge



THE VERANDA OF THE MAIN HOUSE

The main lodge consists of a living-room 25 feet by 40 feet, eight bedrooms, five bath-rooms and a gun room. Large closets and a native rough stone fireplace are provided in every room. The living-room is one of the principal features of the camp, having a wide rustic staircase at one end and a great rough stone open fireplace and raised alcove with cushioned seats at the other. The ceiling is constructed of solid hewn beams showing the axe marks with chamfered edges, supported on hewn posts with corbeled brackets. The panels formed by the posts and studs, which are also hewn, are filled in with burlap and all exposed wood stained a dark brown. The acetylene gas brackets are made to resemble kerosene lamps with glass chimneys and mica shades.

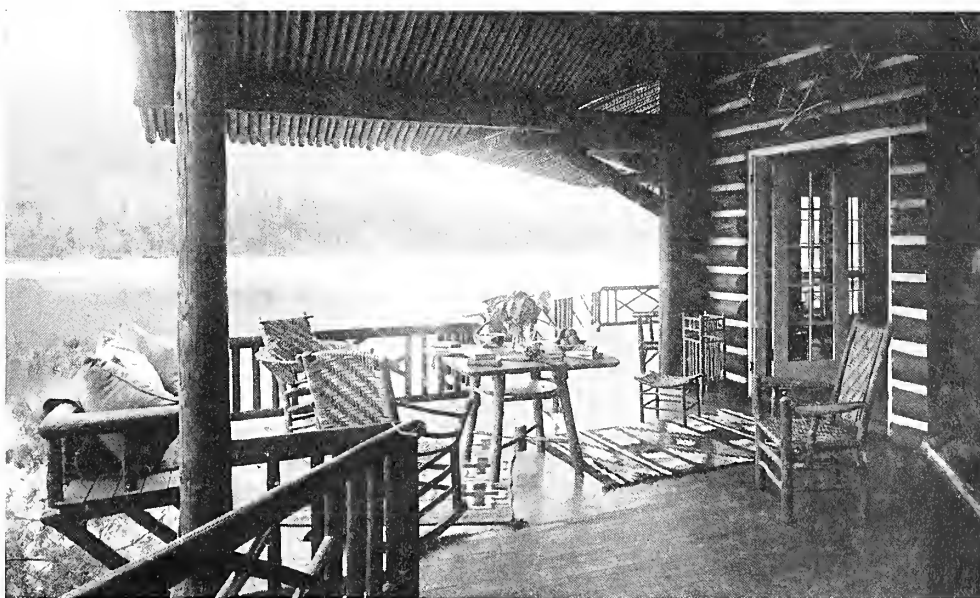
The dining-room is a large octagonal room twenty-five feet in width, open to roof, which is supported by heavy hewn trusses. The upper part of the room is lighted by a row of small windows around the entire room which also give additional ventilation when required. Directly below these windows and above the wood wainscoting are large panels filled with burlap. Opposite the main entrance to dining-room stands a large, open fireplace, six and one half feet wide and five feet high.

The dining-room veranda overlooking the lake is at the end of the passage from main

lodge and when the weather permits the meals are served here.

The walls and ceilings of the bedrooms are finished in a native spruce, paneled and stained in a variety of soft colors, which brings out to great advantage the beautiful grain and gives a quiet, restful and picturesque effect distinctly appropriate to life in the woods. The windows throughout consist of a single sash, hinged at the sides with the glass cut up in small panes, such as are always to be found in the old log cabins and a considerable part of the quaintness of the camp is due to this feature.

One of the chief attractions about the lodge is the long, wide veranda with its rustic seats and nooks running almost around the entire building, where one can always find a shady and cool spot. The second story balconies are reached by outside rustic staircases as well as by doors from bedrooms. The kitchen and servants' quarters are joined to the dining-room by a butler's pantry and are almost entirely hidden from the lake by the thick foliage which abounds. Adjacent to the kitchen is placed a commodious ice-house consisting of a large ice chamber and two cold air rooms. Adjoining the dining-room and connected with it by a rustic stairway and a passage is a boat house and dock, while on the opposite side of the camp is located at the water's edge a picturesque group of bathing-houses



THE DINING-ROOM VERANDA OVERLOOKING THE LAKE



ONE OF THE BEDROOMS

with a shelter, rustic seats and diving float. The stable, a log cabin for the resident guide and his family, a reservoir, a pump-house, a large wood-shed and the sewage disposal tanks and filtration beds, complete the equipment adjoining the lodge, while at a distance of half a mile, just at the head of the trout brook stands the curling rink, for use when other sports fail to amuse.

The strictly modern camp of to-day offers as much attraction in mid-winter as in summer, and this camp was therefore designed to give comfort to its owner in the coldest of winter weather. To this end the walls were sheathed with seven-eighths inch boards inside the logs, which were then covered with heavy building paper before the paneling was put in place, and double sash provided for all windows. Equal care was taken in protecting the plumbing pipes, so that the system can be turned on and used for a mid-winter outing. The buildings are lighted by gas supplied from an acetylene generator which is located in a cement cistern 200 feet from the buildings and placed below ground to prevent freezing. The water supply is pumped up from the lake by a five horse power gasoline engine into a cement reservoir having a

capacity of 115,000 gallons. This is located on the mountainside one hundred feet above the lodge. The buildings are equipped with fire lines, with hose and reel on each floor. The sewage is admirably taken care of by means of two water-tight cisterns, the first of which retains the solid matter, while the liquid overflows into the second and then filters through a large sand bed, from which it is carried some eighty feet into the lake.

The logs for the various buildings were cut from the surrounding forests, each one selected with great care as to size, and more particularly as to location, not more than one tree being taken from any one spot, so that its loss would not be noticed from the lake. The stone for the foundations, chimneys, etc. was

all quarried from the mountainside in out-of-the-way places. Building in such remote places is often attended with difficulties. For instance, in order to get the finished materials such as sash, doors, flooring, plumbing supplies, etc. to the site conveniently it was necessary to carry them over the snow and ice the winter before the operations were begun, and during the season of construction the contractor was required to erect a temporary camp consisting of a kitchen, dining-room and sleeping quarters to accommodate the forty or more mechanics employed.

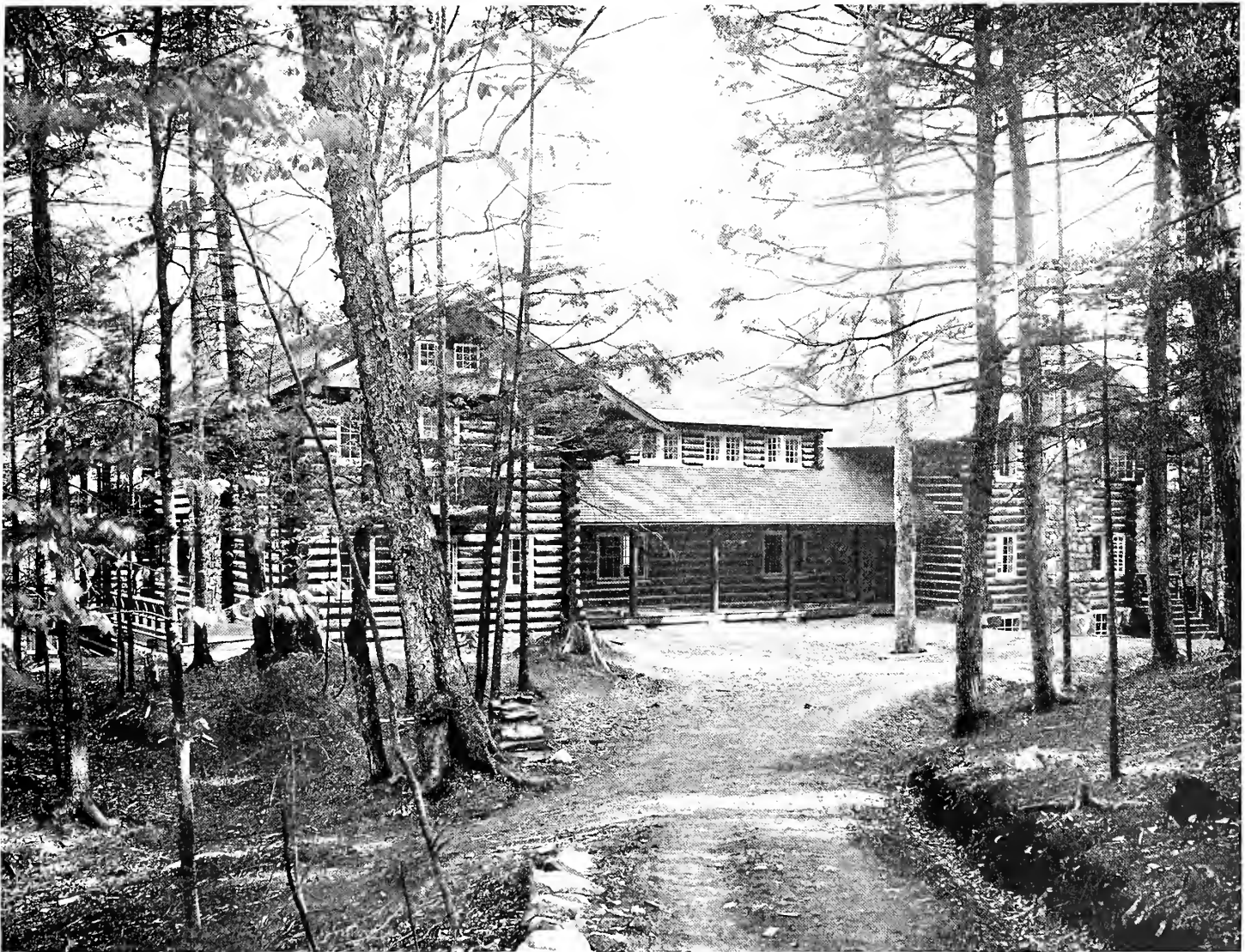


THE RUSTIC PASSAGE CONNECTING MAIN LODGE AND DINING-ROOM

An Adirondack Lodge



THE LODGE WHEN THE SNOW LIES DEEP



THE LODGE AS SEEN FROM THE REAR APPROACH

The Care of Winter Vegetables

How to Extend the Value of the Garden

By J. V. ROACH

VEGETABLES, if properly cared for, can be as toothsome in the long, cold winter months as during their season of growth. The first thing needful is a good, well ventilated, frost-proof cellar. Potatoes keep best in small bins or barrels in a dark, dry corner of the cellar. The potatoes should be watched and looked over at the first sign of sprouting. When potatoes sprout during the winter, either they are a very early variety or the cellar is too warm.

Along one end of the cellar make a partition eighteen inches from the wall and the height of your celery when it is standing. Dig the celery, letting the dirt cling to the roots, and pack tightly in the space between the boards and the wall so that the tops of the plants make a solid mass of green just visible above the low partition. Sprinkle lightly with cold water about once a month and you will have crisp, well blanched celery throughout the winter.

Beets, carrots, turnips, in fact all roots, are best kept in rather shallow boxes with a covering of dry sand. The same sand can be used for several years if you bring it up during the summer and expose it to the air and the sunshine. A mixture of two parts

sand and one part earth will keep horseradish roots as fresh as though right from the garden. The parsnip is a vegetable which is better for freezing and should be left in the ground. A few cabbages buried in a trench in the garden are good for late spring consumption as they cannot be dug up until the frost is out of the ground. For the cabbages intended for winter use, remove the outside leaves, leaving the stem on, and tie paper sacks or newspapers over the head. Hang up by the stems to the rafters in the cellar and the cabbage will not only keep well, but there will not be the usual unpleasant odor. Squash and pumpkins keep best in a dry, cool, frost-proof store-room. Both of these vegetables should be gathered with a piece of the stem remaining on them. Old-fashioned, yellow pumpkins, with a bit of stem left on, will keep nicely until mid-winter in a dry, cool place. Onions should be left out of the cellar as long as possible. A slight frost will not hurt them and a hard freeze will not damage them beyond repair if they are not allowed to thaw out until cooked.

A root of parsley can be kept in a box of earth in front of the cellar window, fresh and green for garnishing, if watered throughout the winter.

Nature Studies in Winter

By HENRY ATTERBURY SMITH

AT this time of the year, many feel, verdure being dormant, that one is deprived of the continuance of the pleasure that he enjoyed during the summer, and that he must wait for a further development of his interests until the trees bud out and come again into leaf. This is not entirely the case by any means for to the real lover of shrubs and trees winter provides an opportunity of studying characteristics, which cannot so well be studied at any other time.

For instance, consider the many berry-bearing shrubs and trees that take on an entirely new appearance after the leaves have fallen, also the many colored barks that would not have an opportunity of setting forth their distinctive beauty without the snow as a background, and again think of the beautiful tracery of the huge limbs blending into smaller branches and still into twigs, all clothed in summer with a mass of foliage with which

our acquaintance is usually more intimate, which are only visible in the winter.

"To the real lover of trees they are equally beautiful and interesting at all seasons of the year; and no one knows trees well who cannot distinguish the different species as easily in winter as in spring or summer. Almost every tree has some special and peculiar beauty, that is seen to the best advantage in winter." Such is the statement and experience of Mr. Sargent and of many that have happened to consider the matter. It is, however, more difficult for the casual observer to classify a tree as easily without its leaf or blossom as it is with. We would call our readers' attention to an excellent book by Miss Huntington, entitled "Studies of Trees in Winter," and to those who happen to frequent either Prospect or Central Parks, New York City, to the books by Louis Harman Peet. These books make one's studies quite as direct in winter as at any other time of the year.

Quaint Houses of the South

"HAYES"

The Historic Country Seat of Governor Samuel Johnston

By RICHARD DILLARD, A.M., M.D.

THE road to "Hayes" from Edenton leads over a bridge, then across a small point of marshland, flanked upon the right by a dense grove of cypress trees, with now and then a glimpse of the sheen of Edenton Bay through long drawn vistas. Upon the left of the drive, just before you climb the hill to the plateau upon which the estate lies, is a bog filled with innumerable aquatic plants.

"Hayes," the beautiful seat of Governor Samuel Johnston, was built in 1801, and was named for the home of that versatile and knightly knight, Sir Walter Raleigh, a fact in itself which should lend additional interest to its history. The homes of the early settlers were characteristic of them; here the cavalier type prevailed, and he brought over with him his grand ideas of English life. Sir Christopher Wren, the famous architect of St. Paul's, London, had for a long time set the fashion in architecture: the projecting second story, the gabled roof, and its most necessary embellishment, the lantern or cupola, which was lighted up

on the King's birthdays, and other festive occasions. This aerie in summer became the social heart of the mansion, just as the great fireplaces and inglenooks were the center for winter evening's amusements.

When guests were present, tea would sometimes be served there, and the lord of the manor would spend hours up there looking out upon the broad expanse of Albemarle Sound, watching for some overdue vessel, which was to bring him tidings and newspapers from England, or fruits and luxuries from the far off Indies.

After the Revolution, when our forefathers had accumulated wealth and slaves, a modification of their architecture became necessary to keep balance with their munificence, and they built with a spaciousness commensurate with their broad hospitality, and the pattern became classic, and for

the most part Corinthian.

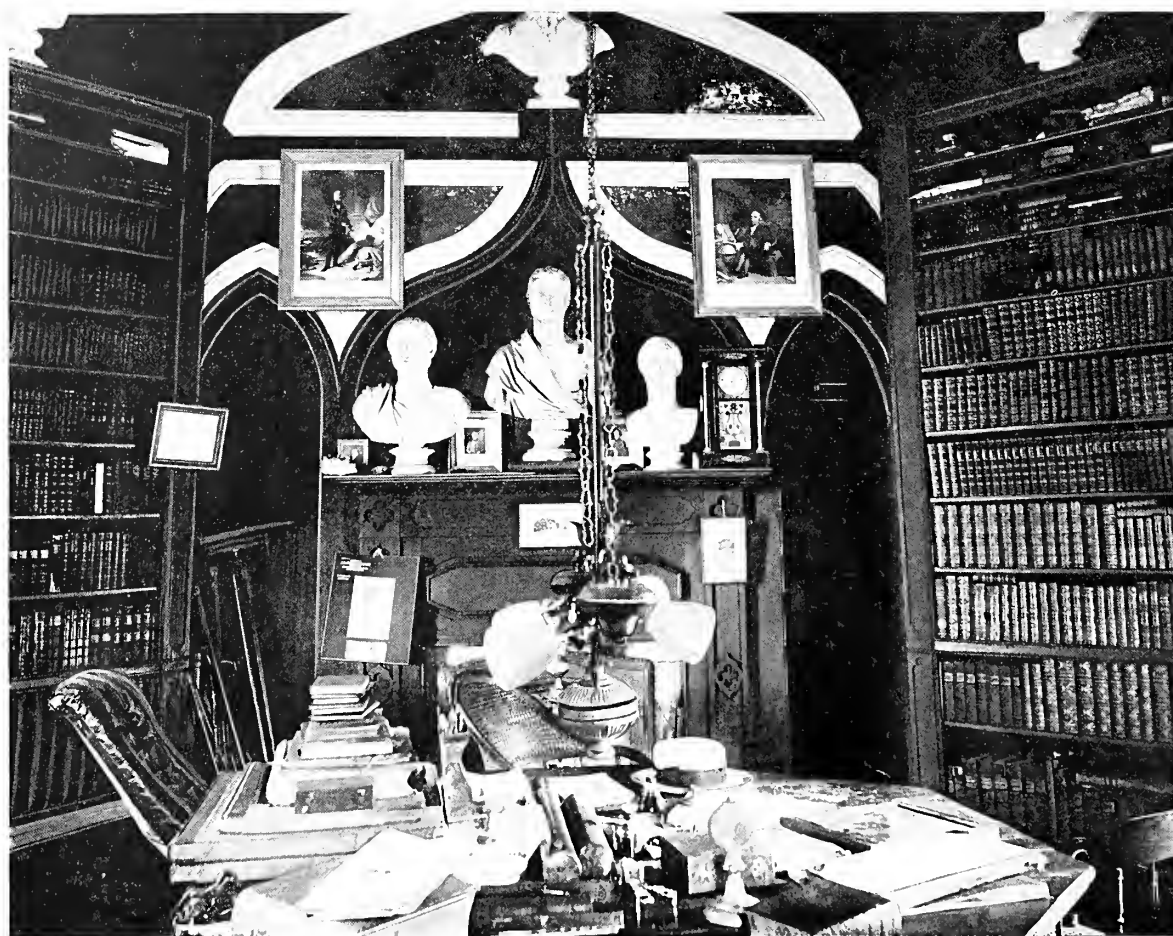
"Hayes," perhaps, is one of the purest types of that style, which now exists in this country. It generally consisted of a large central mansion, with its huge



GOVERNOR SAMUEL JOHNSTON
From a portrait in the "Hayes" Library



"HAYES," FROM THE NORTH GATE



THE LIBRARY—THE WOODWORK IS OF BLACK WALNUT CUT ON THE FARM

portico and columns, the wings connected to it by a colonnade, or Grecian peristyle; the observatory taking the place of the lantern. The gardens were for the most part formal, and of the Italian pattern, laid out in hearts, and horseshoes, and stars, and edged with box. The long avenues were bordered by cedars, or stately elms, and tulip trees. Then there was the summer-house covered with Lady Banksia roses, and off on the sunny sward stood the ever-warning sun-dial. The gateway to the carriage drive was wide and inviting, and the posts were usually surmounted by couchant lions, urns, or the American eagle.

"Hayes" reflects so distinctly the personality of its builder that this sketch would be incomplete without some reference to him. Governor Johnston was a Federalist in politics, and his associates were the greatest men of his time. He was a member of the Continental Congress 1780-1782, was elected governor in 1787, and was the first United States Senator from North Carolina.

On the Commission created by Congress to settle the boundary line between New York and Massachusetts he served with John Jay, Elbridge Gerry and others and the result was so satisfactory that in the election of 1796 he received two votes from the State of Massachusetts for the Vice-Presidency.

cence of the grove to the north front is due to the fact that it is a part of the original forest, adapted and conventionalized by landscape art; these grounds, as well as those at Westover in Virginia, might point a lesson for the modern landscape gardener and civic beauty artist. The grounds are laid out with artistic skill and beauty, and pictorial cleverness, the walks lead to surprises of arbors, bowers of roses, and beautiful groupings of shrubbery. And when the summer moon hangs in the sky like a cutting of silver the waves kiss back at her a thousand broken reflections, and the sheen thrown upon the landscape transforms trees and bowers into fairy islands, dells and grottoes more weird and beautiful than the caves of Ellora. Virginia creepers, yellow jasmine and trumpet flowers have woven and interwoven themselves into the varied pattern and fabric of the surrounding landscape like abrashes in the texture of some rich Persian rug. An old windmill, like those which provided the ridiculous adventure of Don Quixote upon the plains of La Mancha, at one time stood sentinel upon the heath to the south of the house, and lent a motive to the landscape. In the spacious dining-room hang the portraits of Clay and Webster (both by Bogle), Marshall, Peter Brown, Judge Nash, Badger, Governor Morehead, Governor Graham and Gaston the poet statesman. The

"Hayes" is seated in the midst of a lovely grove and lawn upon a broad plateau, with its gentle trend towards Edenton Bay, an estuary of Albemarle Sound. The shore line, broken here and there by clusters of feathery cypress trees, forms enchanting vistas of ever changing water scenery, and the dignified old mansion nestled among its stately trees lends a picturesque serenity to the landscape. The striking feature and magnifi-

portrait of Clay was painted especially for Mr. Jas. C. Johnston, a son of the Governor, and was the last one ever made of that famous statesman. In a personal letter to Mr. Johnston, Mr. Clay stated that he would not have had his portrait painted at that time of life for any other person. Mr. Johnston spent his summers at the Greenbrier White Sulphur Springs and it was there he met the great commoner, and formed a lifetime admiration for him,

and in after years, when Mr. Clay became financially embarrassed, he voluntarily and without his knowledge paid off his entire indebtedness, amounting it is said, to over forty thousand dollars.

The library is of unique octagonal design and antique appointment. It contains more than five thousand rare books, manuscripts, and costly old editions principally collected by Governor Johnston. Upon its walls hang the portraits of Thomas Barker (by Sir Joshua Reynolds), John Stanley, Judge Iredell, Judge Ruffin the elder, Gavin Hogg, and around the cornice are busts of Washington, Marshall, Hamilton, John Jay, Zachary Taylor, Henry Clay, DeWitt Clinton, Webster, Walter Scott, Chancellor Kent, and James L. Pettigrew of Charleston, the erstwhile law partner of General Pettigrew.

The catalogue of books, though done with a quill pen, has the appearance of the most exquisite steel engraving; Mr. Edmund M. Barton of the American Antiquarian Society of Worcester, Massachusetts, says: "The catalogue is a wonderfully quaint thing in itself; the collection of books is very fine; worthy of careful investigation and preservation, and would make an excellent foundation for the public libraries, which must, and are gradually coming up through the South."

The large, old-fashioned graveyard at "Hayes" is



THE DINING-ROOM SHOWING THE SILVER SERVICE OF GOVERNOR JOHNSTON

situated in the midst of a beautiful cotton field, commanding a fine prospect of Albemarle Sound, and Edenton Bay. It is said that Mr. James C. Johnston, the last person buried there, requested that after his funeral the gates should be locked and the key thrown in the bay. Here, too, lie the bodies of Governor Samuel Johnston, the Iredells, father and son, the one a Justice of the United States Supreme Court of this State, and the illustrious Mrs. Penelope Barker, President of the "Historic Tea Party of Edenton, 1774." In this same graveyard reposed also the distinguished patriot and signer of the Declaration of Independence, Judge James Wilson, who died on a visit to Edenton, and whose remains were removed to Philadelphia in the fall of 1906 with great pomp and ceremony under the auspices of the Pennsylvania Historical Society, and the St. Andrew's Society at the same time placed an appropriate cenotaph over the original grave.

At "Hayes" crape myrtles and crape jasmines dissolve their sweet odors in the deep crucibles of gorgeous magnolia blossoms, and the attar of a thousand roses is distilled by the sweet alchemy of the morning dew; there the days pass as softly as the shadows across the lawn, and there at even a sweet peace pervades the whole heart, and with it breathes a deep and stirring pathos.

House and Garden



THE NORTH FRONT AND DRIVEWAY—"HAYES"



THE SOUTH FRONT SHOWING THE MAGNOLIAS—"HAYES"

A Problem in House Building

BUILDING ON A HILLSIDE

By ALICE M. KELLOGG

FOR a country home the ideal situation is on an elevation of ground. Here, the sanitary advantages are obvious, with greater opportunities for a picturesque architecture than is possible with a level piece of land. Yet with the numerous difficulties attending the utilization of a hill site, which are not inconsiderable, the home builder is often deterred from selecting a situation of this type.

In a design recently completed by Messrs. Freeman & Hasselman for an all-the-year-round residence for Mr. Edward E. Haviland at Tarrytown, N. Y., the exigencies of a sloping plot have been overcome in a way to bring both positive benefit to the inside arrangements and distinct value to the exterior effects.

The width of the lot was one hundred and fifty feet and the depth three hundred. In this space the rise was ninety feet.

The extra expense of building on so marked a slope as this cannot be exactly estimated, but it would

probably amount to the cost of making the cellar under the library and the extra length of eight to ten feet for the three stone piers under the piazza. As these items have produced an extra sitting-room and porch they need not be charged up unprofitably.

The cost of hauling material was something over the average as the distance was three hundred feet from the level; but this again was partially balanced by finding that the rock that was blasted away for the foundation was available for the stone work of the lower stories, and by utilizing the earth thrown from the cellar for the grading.

Uncolored cedar shingles were used on the sides and roof of the building. The house was thoroughly braced, covered with tongue and groove siding, best building paper and shingles. Extra protection was given from rain and snow, which frequently drives in under the shingles during very high winds, by first covering the roof with tongue and groove boards, then papering and finally shingling.

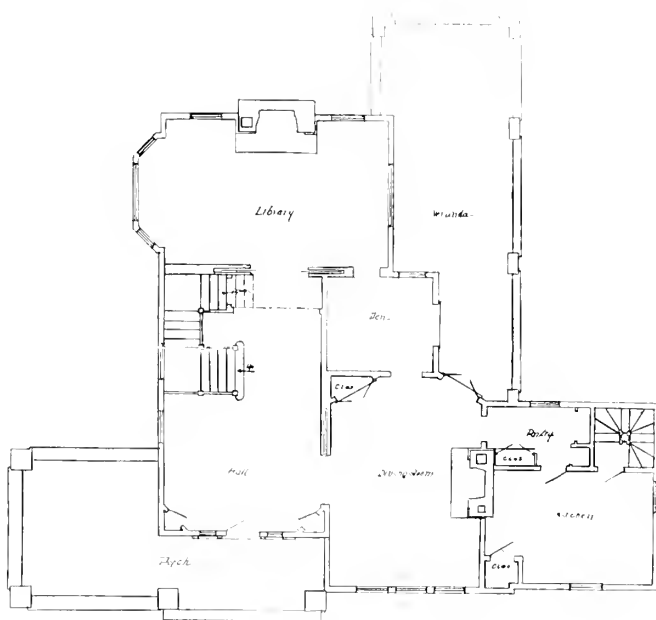


THE EXTERIOR FROM THE FRONT

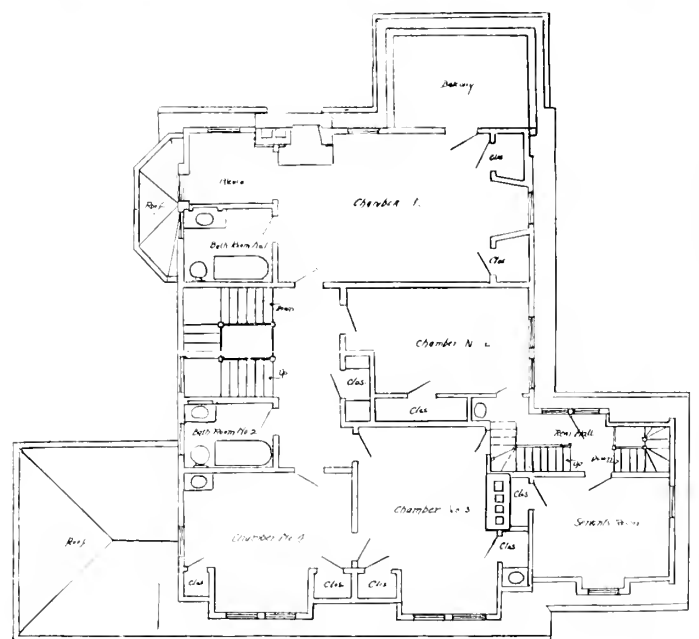
House and Garden



A SIDE VIEW, SHOWING AMOUNT OF SPACE GAINED BY THE CONTOUR OF SITE



First Floor Plan



Second Floor Plan

A Problem in House Building



THE LIBRARY



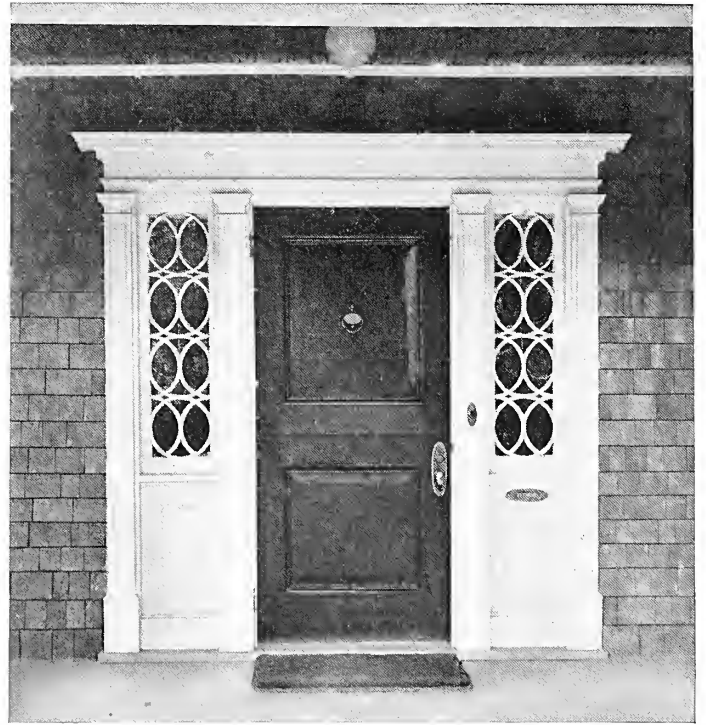
THE HALL LOOKING INTO THE LIBRARY

The level ground near the main road was chosen for the front entrance, and the driveway was continued to the basement entrance at one side. Here, an outside door leads to a hall from which cellar and laundry are reached, and, by stairway, the kitchen above on the main floor. This does away with an outside stairway to the kitchen.

A servant's bath-room opens from the laundry, and the coal and storage closets are arranged in the front cellar. The trim in all of the service portion is of yellow pine shellacked. The other trim throughout the house is cypress which is painted white with the exception of the stair rail and inside doors on the first floor which are birch stained mahogany.

Both front and rear stairs run from the basement to the third floor. The front door (shown in the illustration) is divided horizontally in the so-called "Dutch" style with a Colonial knocker on the upper half, and the side lights are marked out with curved strips of wood painted white. A tiny inside closet is fitted into the paneling under one of the side lights to aid the postman in delivering letters quickly. Inside the hall, at the right and left of the front door, are closets for holding out-door wraps and shoes.

The hall is a place of hospitable expanses, dignified in its architectural treatment, and friendly enough in its scheme of furnishing to make it an enjoyable sitting place. Looking through the hall into the library the attention is held by the open fireplace which ends the vista from the front doorway.



DETAIL OF FRONT DOOR

The dining-room at the right of the hallway is divided, when necessary, by sliding doors, a form of division that is employed in all the other doorways on the first floor.

The mahogany furniture in the dining-room is harmoniously backgrounded with walls of deep yellow. The fireplace is faced with bricks and the mantel is so noticeably good in design that the owner of the house is often asked if it has not been especially made for its position. It is gratifying to know, when so many inartistic fireplaces are found on the market, that such a design as this can be obtained at a moderate cost.

A small room that connects the dining-room with the living-room may be used for receiving callers, as a den or an office. Under the library is another sitting-room that is on a level with the ground at the rear. With its brick fireplace, and wide window ledges it has possibilities for various kinds of quaint fittings according to the use to which it is assigned. A porch that belongs to this room is divided from the laundry porch by a solid shingle wall, with a door of the same material and thickness.

The second floor plan shows the distribution of rooms but not the specific achievement of the architects in bringing into all but one chamber some view of the river and mountains at the rear of the house. The room marked No. 1 is arranged for the owner and has an alcove or dressing-room, separate bath and a balcony. Each of the other chambers has a set wash basin and one or more closets. Besides a maid's room on this floor there are other rooms finished off on the floor above for servants and visitors.



FIREPLACE AND MANTEL IN DINING-ROOM

The Small House Which is Good

A House at \$5,000

WILLIAM DRAPER BRINCKLÉ, *Architect*

NOT "a \$5,000 house;" but a house that was contracted for and built, at a total expense of \$4,970.19. The time was the spring of 1907; the place was Wilmington, Delaware.

The contract price was \$4,733.52; the architect's commission was \$236.67. That represented the house, all complete; but some additional money was spent, as follows:—Gas and electric fixtures, \$104.43; the lot cost, \$1,246.00; while sodding, hedges and walks cost \$52.55.

The cellar walls are stone; all other walls are second grade brick, plastered; with belt and base courses of red brick. Exterior woodwork has been eliminated as far as possible. The front porch has a brick floor, and brick pillars. The roof and gable cornices are covered with red stained shingles.

The cemented cellar holds the hot-air heater, the coal bins and the preserve closet.

The dining-room, living-room, pantry and kitchen take up the first floor; with front and back stairways. Three bedrooms and a bath-room occupy the second; two more bedrooms, storage closet, and linen room are on the third. Every bedroom but the very smallest has at least one closet. A coat-closet separates the living-room and pantry.

The front stairway, the dining-room and the living-room, are all finished in darkest oak, carried out in straight, plain, restful lines against a background of warm yellow sand-finish plaster. The fireplaces are laid with dark, rough New Jersey brick. The rest of the house has a plain hard white plaster, set off with woodwork of a rich ivory tone.

Sunlight and air are everywhere; windows are carried, almost, to excess; the front doors are all glass, and glass panes are even set in the door to the balcony. Why not? We all admit in these days, that sunshine and fresh air are more essential to our life and comfort than any other two things.

The hardware is of the very best: glass knobs, old brass metal work, well made locks and hinges. This is almost an axiom:—never try to save on your hardware bill.

The house is wired for electricity and piped for gas; all plumbing was included in the contract.

Outside of the large cities a very considerable saving could be made by omitting gas-piping, wiring, etc.; the house might be frame construction, plastered on metal lath; and so forth. And then, too, labor is very much less in the country districts. But what it might, could, would or should cost is mere speculation; we know what it did cost.

A House of Reinforced Concrete

CHRISTOPHER MEYER, *Architect*

THERE has just been completed for Mr. Charles E. Churchill near Montclair, New Jersey, a very interesting residence, pleasing in design and up-to-date in its construction.

The house will rivet the attention of the passer-by because of its long roof lines, its dormers of liberal size yet good proportions, and the charming "English Cottage" air which it unmistakably suggests. The projecting eaves and the long sweep given to the roof is conducive to that feeling of sheltering protection so essential in a suburban home.

The house is built of reinforced concrete—a rich mixture of cement, sharp sand and crushed stone; no gravel or cinders. The outside walls, all inside partitions, all floors and ceilings, all stairways and all beams are concrete. It is absolutely fireproof. You can build a fire in any room without disturbing any other room. The walls are twelve inches thick, with a four inch air space between the outer and inner walls.

The house is larger than it looks because a cottage effect has purposely been given to it. The plans show the dimensions.

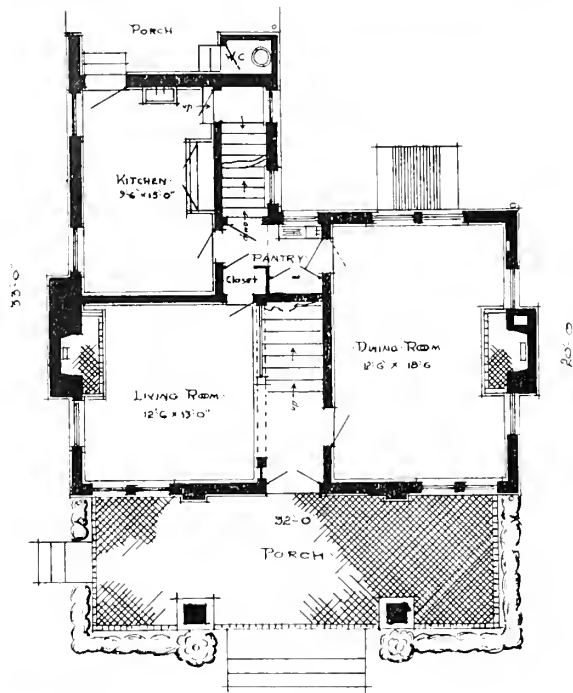
The concrete floors are covered with birch. The living-room is beamed and trimmed in quarter-sawn oak, antique finish. The rest of the woodwork in the house is poplar, in the dining-room stained silver gray, but on the second floor rubbed cream white. The den under the stairs is approached by descending four steps, and has a concrete floor and concrete walls, giving a very attractive effect. The kitchen is especially convenient. The range is in an alcove which is both well lighted and well ventilated. The refrigerator is built in and is iced from the outside. A radiator has been installed in the kitchen as well as in the other rooms so that it is necessary in cooking to use only a gas range. Besides the two bath-rooms on the second floor there is a toilet in the basement, and running water on the third floor, where there are two large rooms and plenty of storage room.

The house is piped for gas in the kitchen and electricity elsewhere. The porch is lighted, and garage and chicken coop are wired for electric lights.

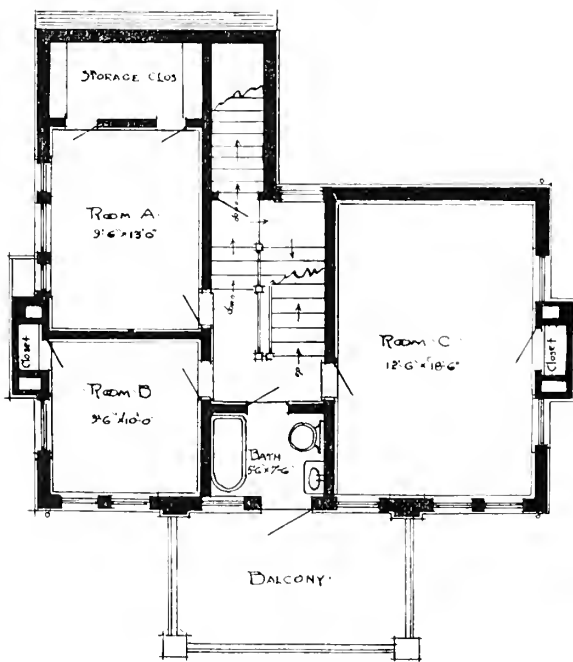
The barn or garage is 16 x 20 feet, has a room for the man, box stall for horse and single stall, with plenty of room for both carriage and automobile.

The site is a particularly good one—the large elm trees about it form a beautiful background, while the "lay of the land" makes the garden possibilities most delightful to think of.

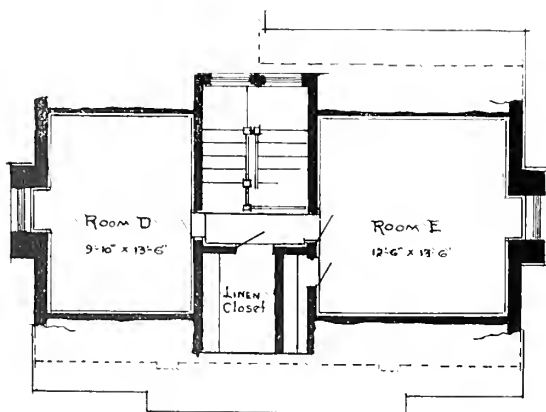
House and Garden



First Floor Plan



Second Floor Plan



Third Floor Plan



The House



Mantels in Living-Room and Dining-Room



The Stairway

A PLASTERED BRICK HOUSE AT WILMINGTON, DEL.

Photographs by S. C. Singleton.

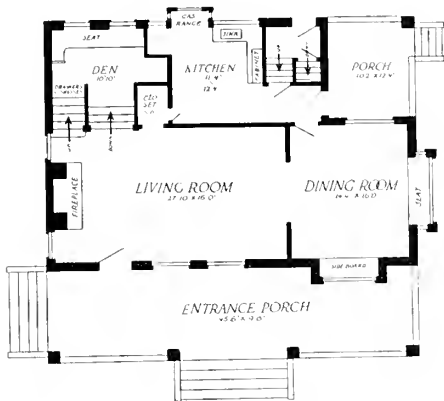
The Small House Which is Good



A Front View of the House



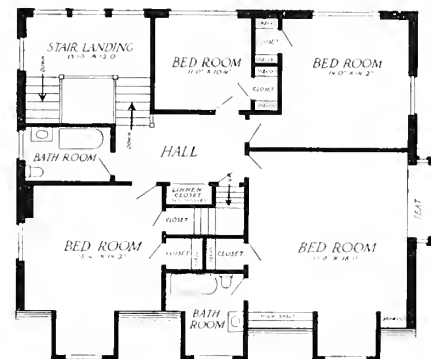
An End View of the House



First Floor Plan



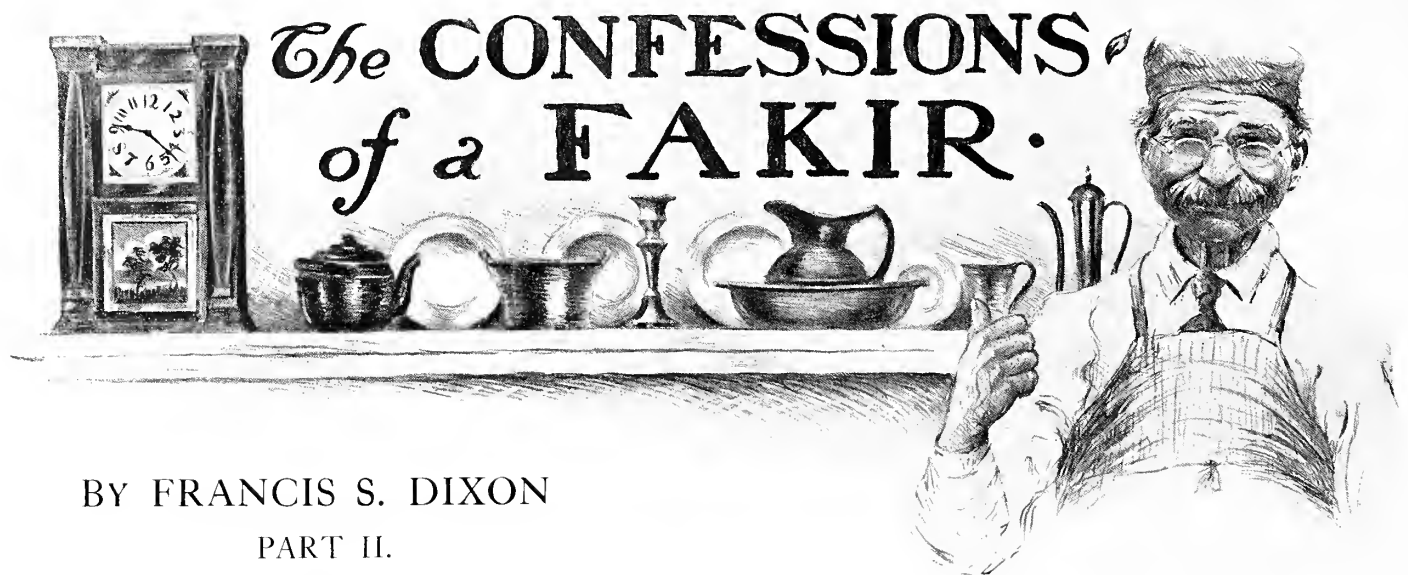
Where it is Located



Second Floor Plan



RESIDENCE FOR MR. CHARLES E. CHURCHILL, NEAR MONTCLAIR, NEW JERSEY



BY FRANCIS S. DIXON

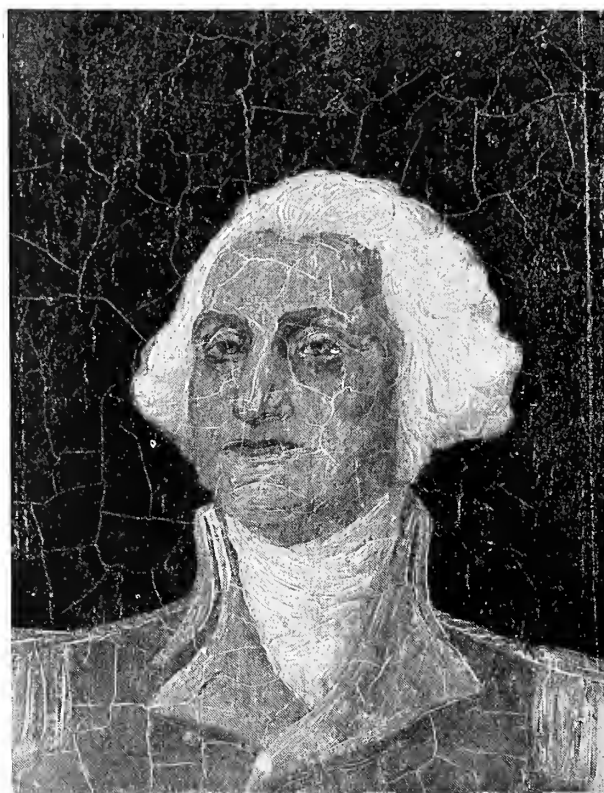
PART II.

NOTWITHSTANDING the fact that the painting of old masters by moderns is a notorious and lucrative trade abroad, old paintings play an important part in the fakir's business. Everyone knows of the Gainsborough portrait which was accepted by supposedly competent judges, and which, when it was removed from the frame, disclosed a young man in modern evening dress. It was no doubt a shock to the learned gentleman, who accepted it, but those who did not see it wondered how such a palpable counterfeit could have escaped the discerning eye of anyone with ordinary intelligence. Little do the inexperienced realize the difficulties encountered by those who attempt to discriminate between old things and new. Few dealers attempt to foist upon the market fakes of the work of well-known painters, but numerous portraits of the beautiful ladies with powdered hair who are supposed to have sat at mahogany desks are sold every year, to be hung on the walls of rooms filled with antique furniture still in its infancy. These portraits bring as much as two or three hundred dollars and are usually painted by art students or dimmed artistic lights who are glad enough to accept twenty-five dollars for their efforts.

The pictures are usually put through an antiquing process before being placed in the showroom. The process of making old masters or rather antiqued paintings are many and varied. Old canvases were,

of course, woven by hand and when wooden panels were used they were of mahogany or some other hard wood. Copper plates were also used to a great extent for smaller pictures and a painting on copper is considered quite a prize. For portraits or large pictures canvas is essential and but little difficulty is experienced in obtaining the required weave. Baking paintings is an old trick. The canvases are placed in an oven under which a slow fire has been built and the oil soon dries out without cracking the paint to excess. A little doctored varnish completes the job. A coating of clay allowed to dry on the surface of a picture and then carefully removed will give a decidedly dead look to the paint but the baking process requires less attention and is naturally more in vogue than the other more laborious one.

In varnishing, care must be taken to have the varnish thin enough to flow evenly over the canvas. With it must be mixed any color or combination of colors that will give the required tone. Mummy and raw sienna are the colors usually used as they give a warm mellow glow which is difficult to obtain in any other way. Mummy is particularly desirable if the painting is at all light in tone for the sediment works into the interstices in the brush strokes and gives unmistakable aspect of age, readily understood when one recalls the fact that the pigment is popularly supposed to be made from



A FAKE PORTRAIT OF GEORGE WASHINGTON

The Confessions of a Fakir

pulverized, defunct Egyptians. Sometimes a cloth rubbed across a dusty floor and then across the "tacky" or nearly dry surface will produce the desired effect. As a rule, however, paintings that are sold with Colonial furniture are thoroughly "restored" and a fresh coat of varnish naturally covers a multitude of sins and makes antiquing easy. Rubbing down the surface with a rough cloth or even with powdered pumice sometimes adds materially to its appearance of age. Rottenstone dusted upon the back, where stains have been splashed, helps also, for many look in search of tell-tale freshness. Paintings are often signed with unheard of, or nearly obliterated names, but too often dates are clear and distinct.

Prints are popular and bring very good prices. They are sometimes reproductions of really old prints but are more often made from drawings done by a clever imitator of the draughtsmen of old. The process of antiquing them is perhaps the simplest of all for they are dipped in strong coffee or chicory and the deed is done. Ragged edges help sometimes but as

prints are usually matted and framed by the dealer, ragged edges only increase the labor. Prints that are tinted by hand must of course be colored after the antiquing is done.

The demand for clocks has become so great that much attention must be given to this very diverting branch of the fakir's art. Dutch clocks and the style known as "banjo" are the most popular, but grandfather's clocks and those by Chippendale and Terry always find favor and incidentally bring excellent prices.

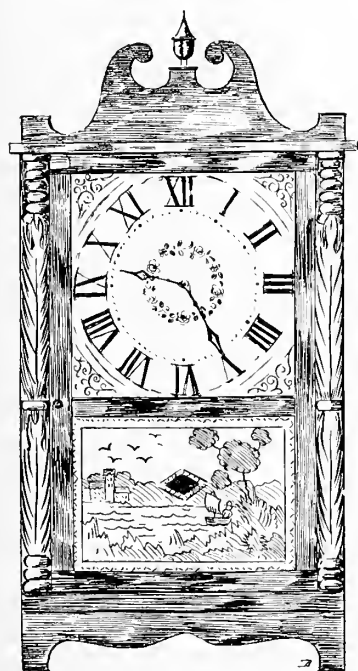
One day a Chippen-



A LANDSCAPE AFTER AN OLD MASTER

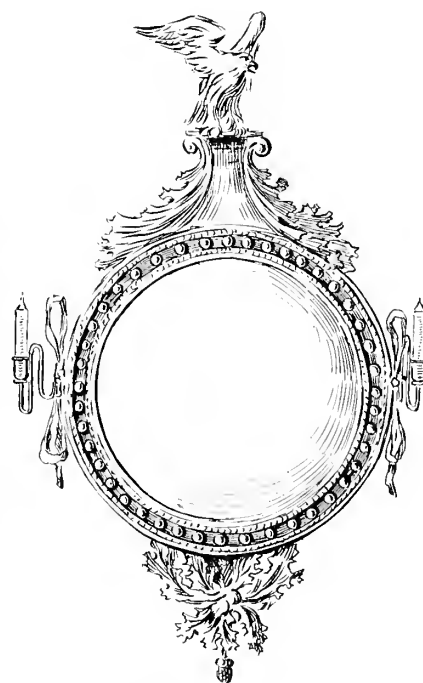
dale clock was sent in for repairs and Fritz called my attention to it, saying that it was the first old one he had seen. Upon opening it to remove the works he found his own marks inside. He had antiqued it a year before and although he knew the business from beginning to end he could not tell his own work, and yet I know men and women who have had no experience whatever who are looked up to by their friends as expert judges of antiques. The more one studies the methods of antiquing in use to-day the less conceit he has in regard to his judgment, until in time he doubts the existence of anything old under the sun unless, perhaps, it is something that has descended from generation to generation.

The cases of many clocks are really old but the pictured glasses almost never. People prefer fakes, for the faked pictures can be made far more attractive. The drawing is usually made in black outline on the reverse side of the glass and allowed to dry. Then the color is laid on, care being taken to preserve old tints. Before this is quite dry a little rottenstone is dusted on and it is absolutely impossible to detect anything wrong. The painting of clock glasses requires more or less artistic ability but Dutch clock dials look as if they had been done by infants. Distorted perspective is the rule and boats that sail at impossible angles on waves as regular as those drawn in our early childhood carry mammoth men and women to castles that are apparently tumbling several ways at once.



A TERRY CLOCK

A style commanding good prices



THE POPULAR GIRANDOLE
Convex Mirror and Screaming Eagle

Clock dials are antiqued by running an even coating of varnish and mummy over them. The varnish is then rubbed down with a blending brush to obliterate all gradations of tone.

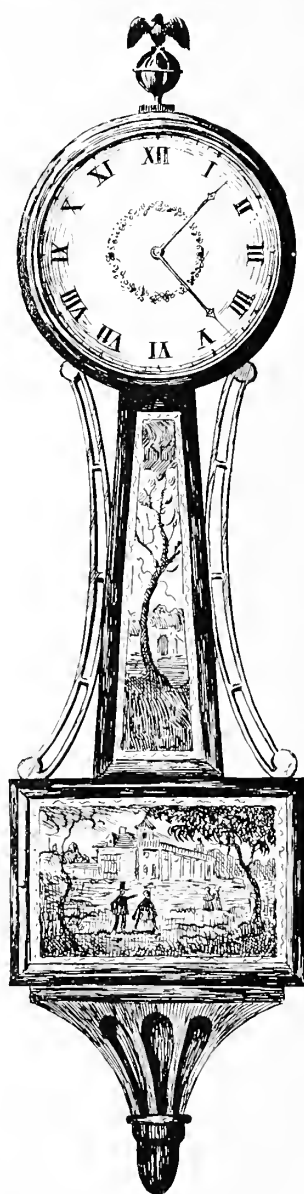
Carved Colonial mirrors gilded and surmounted by screaming eagles are made so close to Broadway that it is laughable. Sentimental old dames delight in them and I have seen them bow and prink before them picturing in their minds the scenes that were once reflected in their depths. One day when I was showing one to a prospective customer I became so absorbed in the contemplation of a rather poor job that I called to Fritz to thoroughly antique it before it left the shop. The aged lady fortunately did not notice my remark so intent was she upon examining her prize.

Sheffield plate and other silverware together with antique jewelry is also made in the heart of the city but the dealer must exercise great care in the selection of designs and marks. A large quantity of so called Sheffield plate is far from the genuine in shape and design, as anyone who studies the matter will readily see. Placing silverware in a box into which sulphur has been sprinkled will give the desired result and a thorough rubbing with a cloth soon removes superfluous age.

There is probably more prematurely old brass and copper than anything else on the market to-day and why it is, as a rule, so poorly antiqued is a mystery, for ammonia and sulphuric acid will do the trick to perfection. The ease with which people can be fooled seems to lead the dealer into careless ways but for the sake of those whose work is conscientious I trust that all who read this article will in future devote more attention to the bottoms of candlesticks and the backs of sconces, for brass candlesticks are very easily antiqued and sell readily.

China is antiqued by first rubbing it with pumice, to remove superfluous edges, and then submerging it for some hours in a solution of muriatic acid, chicory and water. Upon its removal from the acid bath it is rubbed until it is more or less clean.

Wedgwood jasper ware with its



WILLARD BANJO CLOCK
The glasses represent Mount Vernon and the original cherry tree.



Brass Candlesticks—Easily Antiqued

classic cameo figures is antiqued in this way and there is always a market for it. Hydrofluoric acid is used on marble and glass but it is very dangerous and difficult to handle.

Cast iron andirons are simply allowed to rust for a while and are then rubbed with lamp black and lard, which gives them an aspect of age which seems to satisfy the most exacting purchasers.

A friend of mine, whose house is a museum of everything sought for by collectors, from rare and priceless paintings to a collection of stuffed humming birds, recently purchased a massive pair of andirons seemingly well authenticated as veritable antiques. They were of wrought iron and in design suggested their proper placement as being in a Feudal Castle. They were delivered with a fine coating of rust, which seemed to my friend to add at least a century to their age. His wife suggested to the man who was delivering them that they should have been given a coat of oil before sending them up. The man replied, "Sure ma'am, they've been standing out back of the shop ever since they were made six months ago to get that rust on 'em." The laugh has been on my friend ever since, and his family seem to enjoy his vexation. Pewter is of course extensively faked and although most of the pewter of Colonial days was sacrificed by loyal housewives to be made into bullets, they seem to have saved enough to furnish deadly missiles for several large armies. Various acids are used in antiquing it as rounded edges and a dull look are all that is required. Pewter kicked about and dented is usually

antiqued sufficiently to pass any but the closest inspection. The purchaser of antiques should always bear in mind the fact that the men who successfully make modern antiques are thorough judges of what is correct in style, and that markings of famous cabinet makers, silversmiths and potters are not used without a comparatively complete knowledge of the subject. The fact that china or silverware is marked is far from proof that it is old, for men clever enough to imitate the work of master hands are not to be caught omitting the mere detail of correct marking.

A Woman's Successful Enterprise

Poultry Raising for the Fancier and the Market

BY CATHERINE ROBERTSON HAMLIN

IF there is one occupation that is more eminently fitted than another for women it is poultry raising. At least that is the opinion of Mrs. O. H. Burbridge, one of the most exclusive women of Los Angeles' smart set, who, two years ago started what is now the largest and most successful specialty poultry farm in the United States. In order to demonstrate the fact that even the most fragile of her sex can successfully compete with strong men in the chicken industry, Mrs. Burbridge turned her magnificent grounds—five acres of gardens, lawns and shrubbery—in West Adams Street, the choicest residence portion of the city, into a model chicken ranch, and devoted the greatest part of her time to a study of the feathered gentry. During the last fifteen months—it took her ninety days to get a start—she has cleared five thousand dollars and she declares that any woman of average intelligence, with a determination to succeed and possessed of the industry necessary in any venture, can win out with poultry. She furthermore says that raising fowls is a healthy and interesting study and that the woman who has once tried it will be exceedingly loath to give it up.

Mrs. Burbridge has certainly done wonders. Not content with the mere raising of chickens she a year ago started a paper, "The Pacific Fancier," which, although not confined strictly to the feathered gentry, is now a leading poultry journal of the feathered tribe. The various departments, devoted to different animals, are each presided over by an editor who is authority on the particular subject upon which he writes. Mr. Burbridge, a wealthy stock broker, is business manager and has made "The Pacific Fancier" a paying venture from the first issue. Mrs. Burbridge is editor of the poultry department and is also secretary of the Los Angeles Poultry Association, and contributes a weekly article to one of the leading daily papers. Besides this, she is interested in an incubator and brooder factory, which is at present operating on a small scale but which, to meet the demand, is to be greatly enlarged.

In addition to her five thousand fowls, buff, white, black and jubilee Orpingtons, some of which cost one thousand dollars each, and which their owner considers worth every penny of the price, Hoot Mon, Scottish Chief and King Cole, being the favorites, there are large lofts of pigeons—over three thousand of them—of all varieties, homers of various tints; runts, hen pigeons, so called from their resemblance to the domestic biddy, Mondains, Montebans,

Red Carneaux, etc., the names of which Mrs. Burbridge rattles off as glibly as though she were speaking of her ordinary acquaintances. Squabs bring fancy prices in Los Angeles, where the demand always exceeds the supply.

In chickens, exclusive attention is given to Orpingtons, of the five shades. Indeed, the handsome place on the boulevard is known as "Orpington Ranch."

After determining to go into "trade"—and that was only when her physician had advised her that unless she spent her time out-of-doors she could not live long—she tried several breeds of birds, always with the result that she "did not like chickens anyway." Then Mr. Burbridge saw an Orpington pen and bought a setting of eggs for his wife. She was not at all pleased with this extravagance, for the setting of eggs cost sixty dollars.

When the downy things came peeping out of the shells, however, it was another story. They captured her fancy completely, and she declared, emphatically: "Orpingtons are the chickens for me."

At once she cabled Cook of Paisley, England, for five trios of Orpingtons and when they arrived she entered them in a poultry show and carried off all cups and ribbons from local competitors. In addition to birds from different parts of England and Scotland she obtained blooded chickens from Joe Partington, who is an improver of the original Orpington stock. With an air of great pride, Mrs. Burbridge told the writer that the fowls she raises take precedence of those from abroad and it will be something entirely new to the modish woman if the time ever comes when she exhibits her stock and fails to capture all prizes offered in those classes in which she competes.

Besides supplying eggs to American fanciers for settings, her establishment ships Orpington fowls and eggs over nearly all the world, including Australia, Burmah, India; the Hawaiian Islands, Japan, China, the Philippines, Corea, Russia and Norway.

Last autumn the Burbridges were entertaining Colonel G. G. Green, proprietor of the large tourist hotel in Pasadena, at dinner in their West Adams Street home. He remarked on the delicious quality of the chicken served as one of the courses.

"Mrs. Burbridge insists that we eat fowl when the market is not brisk" laughed the master of the house.

Although the chatelaine replied in kind to the rail-lery, the shrewd business man caught the suggestion

and following his hostess to the drawing-room drew from her something of what she had done.

"You fattened the bird that we ate to-night" he asked, in amazement; "I thought that fashionable women found more congenial ways of killing time here in Los Angeles. The bird would be a drawing card for the hotel" he sighed, "and I wish that you would supply my manager with poultry for the winter."

It was part jest, although a very earnest desire for the chickens was manifested in his tone, and the opening day of the hostelry being still two months distant, the young woman promised to "think it over." She accordingly consulted her husband and the very next day a cablegram was sent to Sussex, England, asking if a professional "fattener" could be shipped to the Los Angeles poultry ranch.

The reply was: "Yes, man, best in the business, will leave for America by first steamer."

At once, Colonel Green was notified and preparations went on apace at Orpington ranch. Pens were built and arrangements were made to fatten five thousand birds every three weeks. Chickens were bought, or, rather, contracted for, from all over the country and when the man arrived from England he was delighted to find that with genuine American enterprise everything was well under way.



ORPINGTON RANCH, WEST ADAMS STREET, LOS ANGELES, CALIFORNIA

During the entire winter over a ton a week of dressed chickens was delivered weekly, the payments averaging \$1,000 every seven days, and Mrs. Burbridge felt that she was well repaid for her efforts. It took ten men, working constantly, to prepare birds for delivery, this year the number is increased to nearly double while the fattening plant is enlarged and a cold storage room, with a capacity of one hundred tons is installed, so that there may be no decrease of industry when the tourist season is over.

Last year a contract was made with the cold storage company of Los Angeles for two thousand dollars worth of space annually, and this is still in force.

One of the handsomest of her fowls, a black fellow, King Cole, is said by Miss Elizabeth, the ten-year-old daughter of the house, to "talk and understand every word that is said to him."

Recently, when Mrs. Burbridge was about to take the chickens to San Francisco to be shown at the great Poultry Exhibition, she washed the black cock. "He resented it," said the little girl, "and he showed his anger by sulking. He did not speak to mother although she and I were the only acquaintances he had there. He talked to me a good deal, though, and he certainly



THE LIVING-ROOM

A Woman's Successful Enterprise

did look handsome with his shining coat.

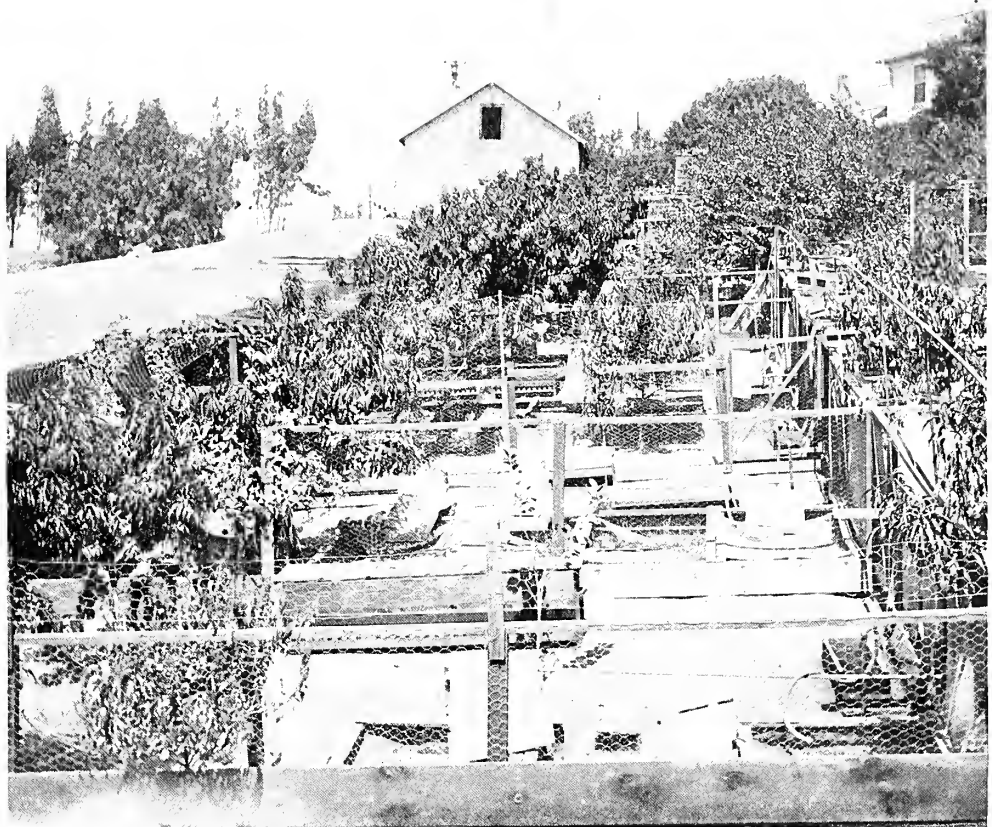
There is a serious practical side to the poultry business. There are days when a woman must work from sunrise until the dusk falls over the hills; there are hours of experimenting with different foods and equally long hours devoted to doctoring sick chickens. The place must be kept as clean as a new pin; this all makes for success, and no trifle is too small to count in the balance either way. With all these details rigidly observed, however, there is no reason why a woman should not reap a competence from her labor among the fluffy, feathered things; and they are not ungrateful for care and affection.

With the purpose of learning the story of her work, I went out to the splendid residence on West Adams Street, where Mrs. Burbridge makes her home, determined to see for myself if she is making the money with which she is accredited. The house stands well back from the broad boulevard, and is set in a grove of pepper and magnolia trees. The interior is as charming as only a modernized old-fashioned house can be. I had been seated but a few moments when Mrs. Burbridge dashed up to the portico in a big red automobile.

I looked at her in speechless wonder. This radiant figure in pale rose-colored broadcloth, a deep cream lace waist showing under the jaunty eton jacket, a "poultry woman!" After greeting me she suggested tea.

"It seems impossible to associate you with the chicken yards" I remarked, at length.

Mrs. Burbridge raising her slender brows, quizzically



CHICKEN RUNS AT ORPINGTON RANCH



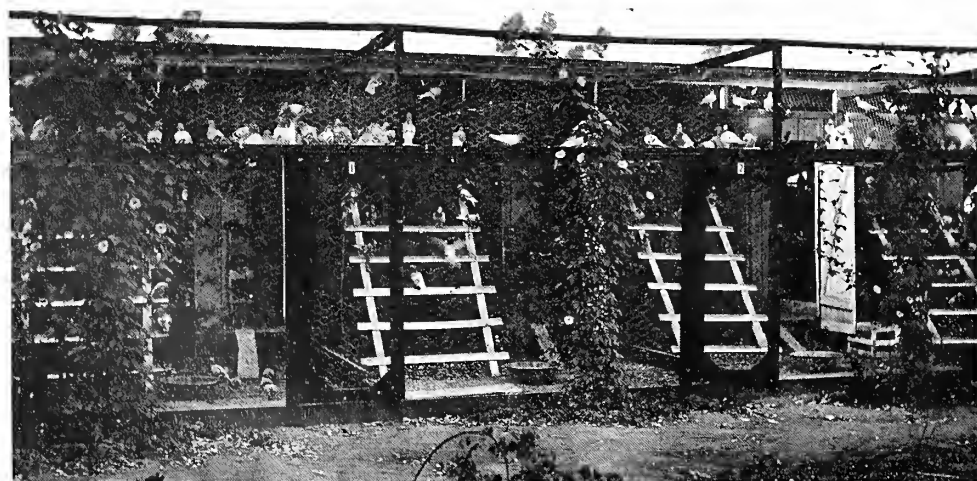
MRS. BURBRIDGE FEEDING FOWLS



A BASKET OF EGGS
Gathered on New Year's Morning



PRIZE PIGEONS



PIGEON LOFTS AT ORPINGTON RANCH

retorted: "You are of the same opinion as are my Southern relations, who think that because I am a descendant of General Lee I am disgracing my ancestry by going into trade. They are perfectly disgusted with me. You must visit me in the early morning. Then you will find me in a short kilted linen frock and stout shoes, attending to the details that mean success in the business. Do not think that because I sometimes wear a stylish gown or attend a function once in a while, that I am not a business woman. I am working hard at my trade and what is more I am making it pay. I mean to get all the women possible into the raising of chickens. Of course, there is much to be attended to daily, and sometimes I do not take time for my regular meals. I always superintend the sales of eggs for setting, and I mate all fowls myself.

"An amateur who first notices chickens at a show would not imagine how much toil there is in preparing the birds. They must be fed for several weeks on various foods to get them in the best condition. Raw meat is given to brighten up their feathers, make their eyes clear, plump them up and put snap into them. Their legs must be bleached and combs treated, after all of this they must be given a regular bath of soap and water, which they hate as a bad boy does his daily 'dip.' By attending to all these little matters myself I have the management of the place at my finger tips and am ready to take charge of any department the minute a man leaves. I really enjoy the business, but the principal reason that I have carried it on to a successful issue is because I wished to prove that a woman is fitted to take entire charge of a poultry farm, unaided.

"See my arms; although they are not very muscular," stripping an elbow lace sleeve back to show the soft flesh, "I can handle a big bird. It is surprising how many women come to me for advice. The only amusing part of it is that they insist upon seeing my mother or my sister and will not believe that I am at the head of this establishment. They think that they cannot start a setting hen without my advice. It means a good living for some of the women who are not strong enough to do hard work but who are industrious enough to keep at it. That is a characteristic of the sex—they stick to a thing. I learned all about the chicken trade myself, but of course people are constituted differently, and" with a half sigh, half laugh, "my time is at the disposal of every woman who wants it; I wish only that each one was as well established as myself.

"Why, one woman whom I started with a setting of eggs when she had only a piano box as a shelter for the motherly hen, now makes fifty dollars a month clear from her hens, and she began a year ago, so you see what may be done with intelligent and industrious care."

It is very natural that Mrs. Burbridge should think California the ideal place for poultry and she has proved her faith by purchasing another ranch out in the suburbs, to be used as an "overflow" from the home place on West Adams Street. She believes, however, that the domestic hen will repay the care that is given her by a golden harvest, no matter in what portion of the United States her home may be.

GOLDEN DAFFODILS

By S. LEONARD BASTIN

THERE can be small doubt that a profitable hobby has a fascination which is all its own.

Whilst it is deplorable to prosecute a spare time occupation solely for the sake of gain, yet the hope of reaping substantial reward for any pastime is bound to add a special zest to the indulgence of one's fancy. There is perhaps nothing which can so well be turned to good account as gardening, particularly if attention be given to the special forms of the art. The fashions in flowers are quite as well defined as are the modes in gowns, and the horticulturist in considering where he shall turn his attention, should certainly bear in mind the trend of popular taste. At the present time it is safe to say that there is no flower which is more to the front than the narcissus—for some reason which it is not very easy to guess at, an immense wave of enthusiasm for daffodils is passing round the whole world.

Now, to all intents and purposes the narcissi are amongst the simplest plants to be grown. There is scarcely any soil in which they will not thrive, although the bulbs would be least successful on a cold clay. To get the best results, however, the grower will find that it is well to dig his beds deeply, and if the mold be of a light sandy nature some addition in the way of manure may be added. Of course, with a few exceptions, all the commonly grown varieties of narcissi are amongst the hardiest of plants, well able to take care of themselves and requiring little or no shelter under ordinary conditions of climate.

The acquisition of narcissus bulbs is not at all a difficult or an expensive matter nowadays, but it is not wise to lay out a great deal of money on expensive varieties at the start. The aim of the gardener should be rather to grow good varieties for himself, a

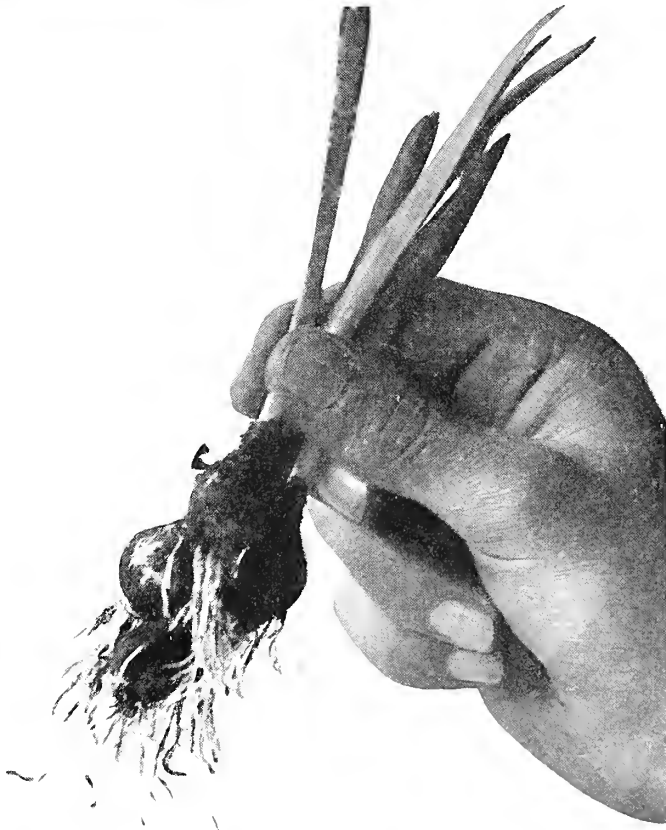
matter requiring a considerable amount of patience, but one which sooner or later is amply rewarded. Excepting occasional sports which all plants are liable to produce, the only way in which new varieties from daffodils may be produced is from seed. Every distinct and characteristic feature which marks a sport is of much value to the grower. Their development may result in a very popular new variety

which may not only make the name of the "originator" famous, but may also increase his bank account by several figures, both of which would, without doubt, be gladly welcomed. In order to illustrate the manner in which the artificial, cross fertilization of narcissus blooms may be carried on it may be of interest to give a definite instance. The flowers of two varieties possess qualities which it is desired to combine. With a camel's-hair brush the florist removes the pollen from the stamens of one bloom and places it upon the pistil of another, by this means hoping to affect the seed which will be forthcoming as the result of the impregnation. The fertilized flower is most carefully shielded from injury, and the head is enclosed in a muslin bag to prevent the loss of any seed. As soon as it is ripe the seed is gathered and



DAFFODILS
Seed L. Ortho and Compensator

this is sown in a sheltered plot of ground. It will not be long before the seedlings appear and when these are of a large enough size to handle readily, they should be placed into a fresh bed. Here they must be grown on without a check, every year the bulbs being lifted in the late spring and planted again in the autumn. Eventually they attain to flowering size and then the gardener will be able to see whether his work has been crowned with any sort of success. Of course there are plenty of disappointments, but the chances are that from a number of batches of seedlings raised from different flowers



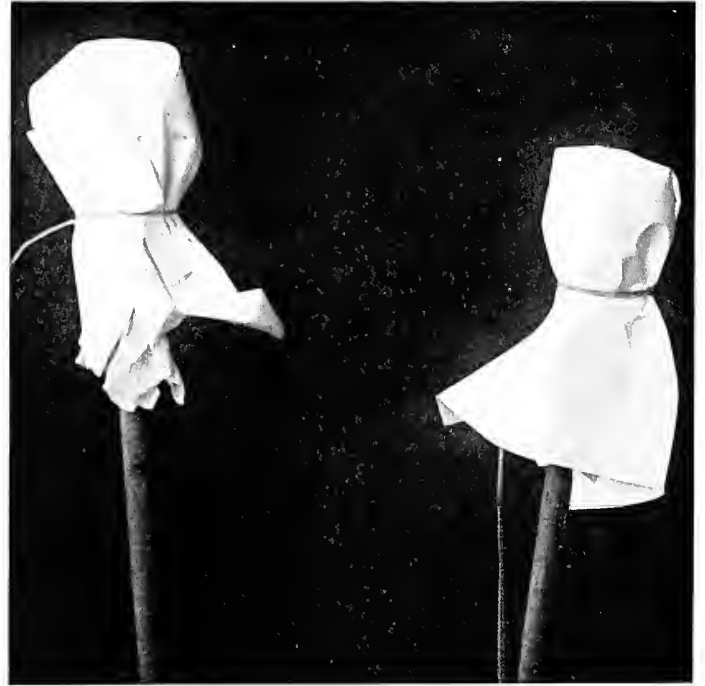
A handful of narcissus seedlings. If all goes well these bulbs, when mature, will be worth £25 or more each



Great care is needed in the planting of valuable daffodil bulbs



How a five guinea bulb was divided into three, each worth five guineas



The daffodil specialist must tie the seed heads up in little hoods of muslin or the precious seed may be lost

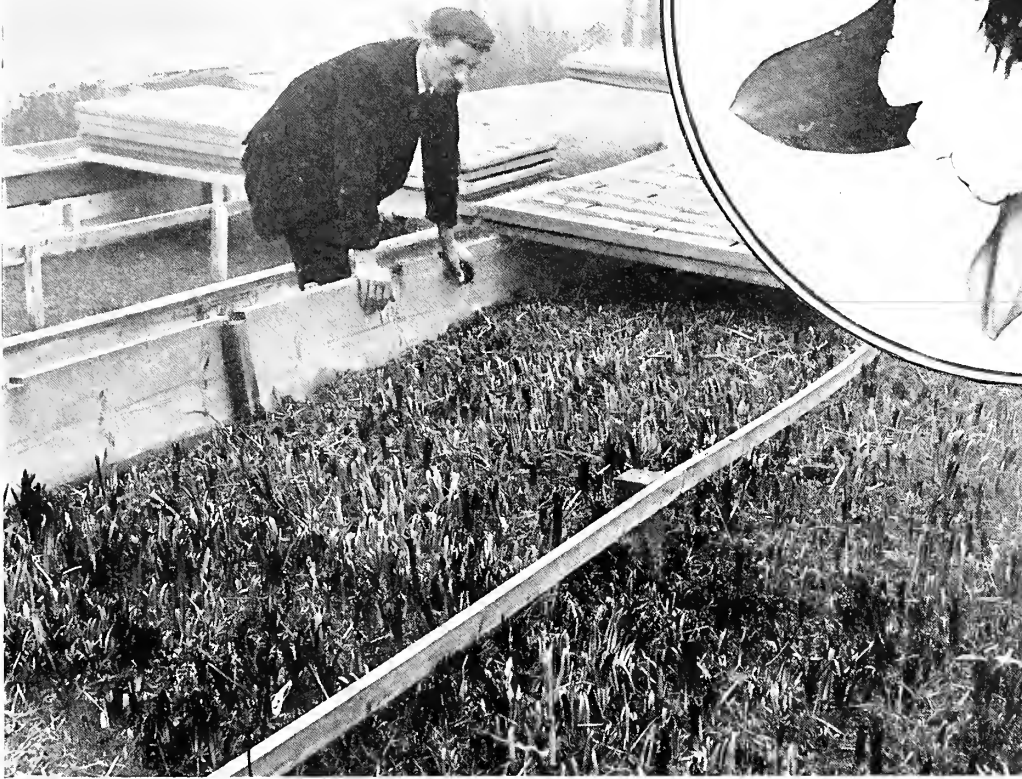
some interesting varieties are almost certain to appear. If the grower has been lucky enough to get some distinct forms amongst the plants he has raised, his first step will be to increase his stock, and this is somewhat slow work as the only way in which it

can be accomplished is by root division. Every season a fully matured narcissus bulb will send off one, or possibly two baby bulbs and it is these which are removed when the root is quite dry during the summer. These young bulbs come on into flower

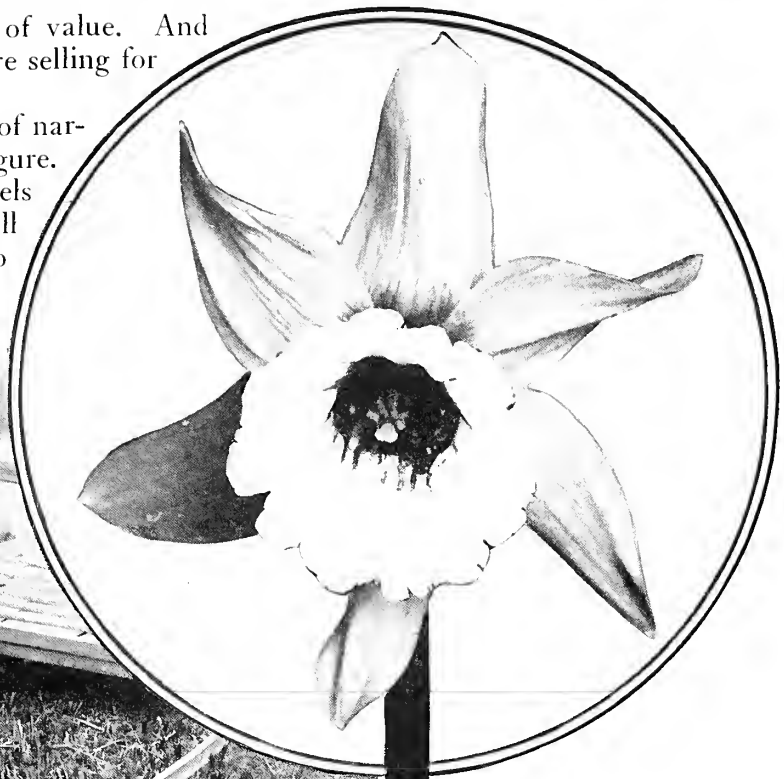
Golden Daffodils

pretty quickly, and are soon large enough to be of value. And as will be shown later good sorts of narcissi are selling for big prices at the present time.

It is very often possible to pick up good lots of narcissus bulbs at auction sales for a ridiculously low figure. These are sometimes lumped together in parcels of fifty or one hundred, and a few dollars will make one the possessor of a very decent stock to commence work with. There is quite a chance



A GROWER'S STOCK OF SEEDLING BULBS



The famous White Trumpet Daffodil, Peter Barr

that one might light upon a really good variety, a kind which may be standing at a high price upon the catalogues, and if so, there will be a chance of making a handsome profit right away. Either the bulb may be taken straight away to a reliable dealer and an offer solicited or better still a private collector questioned on the matter. Or on the other hand, the bulb may be held back and the stock increased by means of the offshoots as has been described above. This last is a fairly safe method as rare narcissi do not depreciate quickly in value. A case in point will illustrate this. An amateur grower purchased a fine variety of narcissus for twenty-five dollars. He grew the bulb and by means of offshoots in three years time he had four other specimens. The variety was still worth the same amount, the bulbs were sold and of course a respectable margin was realized on the transaction.

It has been said that rare narcissus bulbs fetch big prices and a glance at any catalogue would more

than confirm this statement. Although the present boom in the lovely flowers has not eclipsed the tulip mania which swept over Holland three centuries ago yet some of the highest prices obtained seem more than substantial when we realize that they stand for a single bulb. All the desires of the

specialists at the moment lean towards a pure white daffodil, and although there is not such a thing in existence at the moment, the nearest approach, Peter Barr, has been sold for no less a sum than two hundred and sixty dollars. Another variety of the same class sells at one hundred and five dollars, its name is Henri Vilmorin. Specimens at seventy-five, fifty and twenty-five dollars each can be counted by the score in any priced list of rarities, and moreover if the date of introduction be observed it will be noticed that none of these are really very new proving, as has been hinted, that the values keep up well.

Finally it is certain that there are no more lovely plants to cultivate than the narcissi. The flowers are unsurpassed for grace and beauty and must always rank first amongst the spring blooms. Quite apart from any other motive there are few more fascinating pastimes than daffodil growing, simply for the love of the thing.

The Treatment of Porch Floors

By CHARLES JAMES FOX, PH. D.

AMERICANS live much in the open air. Even in those sections of the country where the winter is most severe, there are a few months in the summer during which the climate invites an open air existence. Much of our out-door life, which was formerly merely a matter of choice, is now encouraged as a method of retaining good health or of building up constitutions that have been undermined by the nerve-shattering intensity of our modern existence. This condition has made the porch, or veranda, or piazza, as it is known in different parts of the country, an important feature in American domestic architecture. This is true more especially of our suburban homes, but even in the modern city residence, the porch is becoming more and more popular. It is no longer a mere "stoop," serving as a sort of entrance to the front door, but is now regarded as a living-room, situated at different parts of the house, so as to furnish both sunshine and shade, and often supplied with wire screens and awnings for summer, and with glass protection against the

cool air for fall and winter. In country and suburban homes the front porch frequently takes the place of the reception-hall and the dining-room; while the porches of the upper stories are often used as summer sleeping apartments for those who advocate the open air life.

The porch is a much used and also a much abused part of the house. It is subjected to all the rigors of our changing climate, from the baking sun and rain of summer to the snow and ice of winter. Its wooden floor is consequently the first part of the house to show evidences of wear and tear. Long before the rest of a new house begins to betray the slightest indications of age, the wooden porch floor looks worn and defaced. The finer the wood and the closer the boards are jointed together the quicker the floor gives evidence of the deteriorating effects of the elements. Even the old-fashioned rough board walk can withstand the effects of the weather better than the hardwood porch floors of our finest suburban residences. The construction of the porch floor, however, has at



AN ATTRACTIVE PORCH FLOOR OF TILE

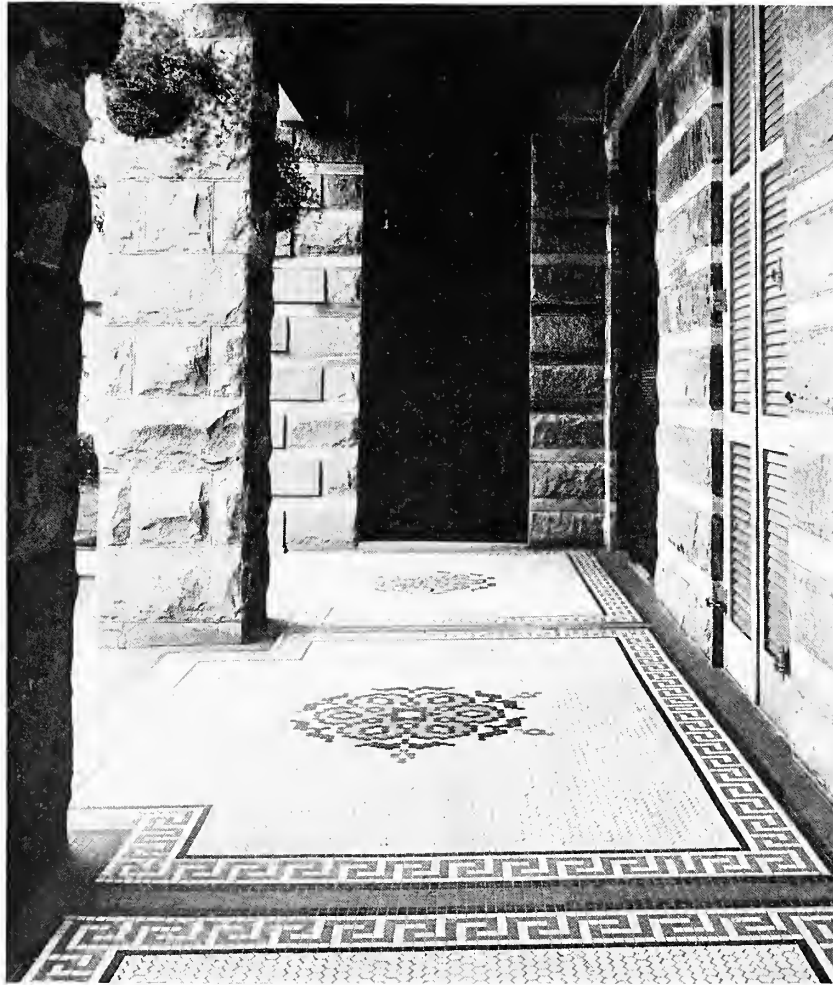
The Treatment of Porch Floors

last been influenced by that gradual substitution of inorganic building material for wood, which has become such a marked characteristic of American architecture of the present day. The general devastation of our forests, with the resulting high price of timber, and the popular appreciation of the dangers of fire and of the extravagance of perishable building materials, are some of the causes that are discouraging the use of wood in building construction, and have given such an impetus to the brick, stone, marble and especially the concrete industry. Wood, the traditional building material of the New World, is now being reserved chiefly for the interior trimmings of buildings. It is, however, not only in building operations that the use of wood is being superseded by inorganic and more lasting materials. The old time board walk has given way to the brick or cement sidewalk, and is now almost as much of a curiosity in this country as in Europe. The old rail fence, so common in the country districts, is being replaced by wire. Even the telegraph poles, fence posts and lamp posts are being made of iron or concrete. The railroad companies of the country are spending large amounts of money in their experiments with inorganic railroad ties, because the constant replacing of the wooden tie consumes each year entire forests.

As a floor covering the baked clay tile is replacing wood in many parts of buildings, both private and public, that are subjected to rough usage, due either to constant traffic as in the halls or corridors of public buildings, or to constant splashing of water or other liquids containing organic matter that is likely to be absorbed by wood and cause it to decay, as in bathrooms and kitchens. There is no place in the house

where tiling is more appropriate from the standpoint both of its permanence and of its general attractiveness than on the floor of the porch. The clay tile is baked so hard that even the steel nails of the shoe, which are the most destructive agents of wooden floors, cannot scratch it. The vitrified or the ordinary unglazed floor tile does not absorb moisture and consequently a tiled porch is not injured by rain. If properly set, that is if laid by an experienced tile setter, a tiled floor is virtually everlasting. Knocks and blows incident to moving furniture and baggage

to and from the house, and to the moving about of chairs and tables, make no impression upon the hard clay tile. Liquids or organic matter of any kind spilled from the table upon which afternoon or evening refreshments are served often make unsightly stains upon a wooden porch floor but cannot injure one that is made of tile. Burning cigar ashes or lighted matches cannot scorch tile, although they often mar a wooden floor. Instead of being the first place to need repairs, as is the case with a wooden floor, the tiled porch will be the last part of the house to show



TILED ENTRANCE TO RESIDENCE

signs of wear and tear. In addition to its extreme durability, the tiled porch is likewise quite attractive in appearance. Through the use of different colored clays and by the addition of metallic oxides to the white clay, the tiles may be baked in an almost endless variety of color and shade. As a plastic material the damp clay dust, out of which the tiles are made, can be pressed into moulds of almost any shape, although the usual dies are made up of about twenty-five different geometric patterns. This great latitude in the color and shape of the individual tile enables the tile setter to work out almost any color design that the architect or decorator may conceive of. Ceramic

House and Garden

mosaic work, which is made up of tiles of diminutive size, owing to its range of color, is capable of far more varied treatment than marble mosaic which is confined to the few colors in which natural marble is found. The decorative pattern of the tiled or ceramic mosaic porch is limited only by the taste of the architect or home builder. It has furthermore the advantage of being used to counteract the frequent faulty appearance of the porch, due to the fact that it must often be made rather narrow, in order not to obstruct the light of the rooms behind on the ground floor.

This narrowness of the porch is emphasized and aggravated by the long narrow cracks between the boards of a wooden floor, but can be readily corrected by a suitably designed border or by a panel treatment in tile or ceramic mosaic. In addition to its decorative effect, the tiled or ceramic mosaic porch has a substantial and rich appearance that is quite in keeping with the permanence of construction which characterizes the present day country or suburban residence, in contradistinction to the temporary "summer cottage" character of the country home of a few years ago. A tiled porch is very easy to keep clean by simply flushing it off with a hose. The non-absorbent character of the clay tile forces all dirt spilled upon it to remain on the

surface, whence it is easily removed. In country districts, where the roads and sidewalks are often unpaved, the ceramic porch has another advantage over the wooden. Muddy footprints show on a clean wooden floor, while they are hardly perceptible upon the colored design of the ceramic mosaic porch.

In concrete construction which is now so in vogue for country residences, the tiled porch is most appropriate. Its decorative character relieves the cold gray monochrome appearance of the cement, and like the tiled roof, adds a touch of color to the concrete building, which disarms the usual criticism of the dull appearance of cement. The plain concrete porch soon wears rough, and the small recesses thus formed become filled with dirt which it is almost impossible to remove. It is likewise too suggestive of the sidewalk or cellar to make an appropriate covering for the porch, which is one of the most conspicuous parts of the building: in fact it is the first place which meets the scrutinizing glance of the visitor in waiting for the door bell to be answered.

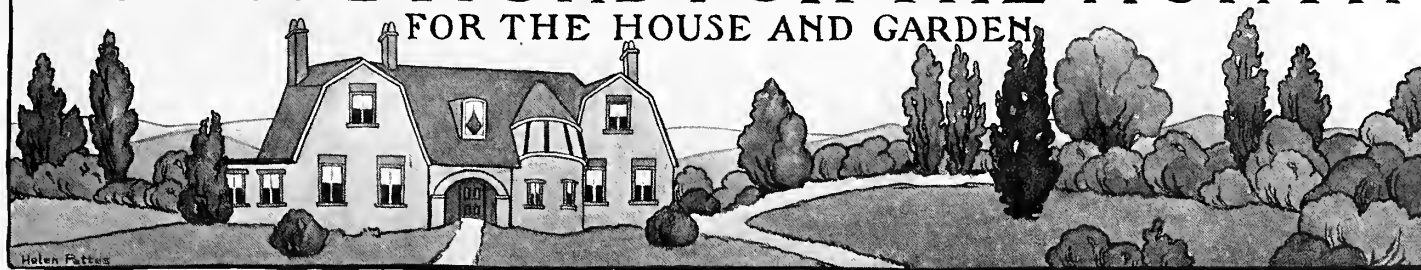
Consequently the neat and attractive appearance of the porch does much to create that favorable impression upon the stranger which should be the ambition of every housekeeper or home-owner.



A PORCH FLOOR OF CERAMIC MOSAIC

SUGGESTIONS FOR THE MONTH

FOR THE HOUSE AND GARDEN



THE HOUSE

This is the month of good cheer, of merry home-comings and generous hospitality. The month when all the spent brightness of the outside world seems to be garnered indoors, and the house-gods reign supreme. The test of a house comes at this time. Is it a good place in which to spend Christmas? With all its errors in workmanship and design, is it genial, warm, livable, and adaptable at this time? Private dwellings are erected as the abode of man, and yet frequently one would not dream it. Eleven months of the year they are fairly serviceable, but when the twelfth comes they are found wanting, because they are ill planned and artificial. To be sure much depends upon the furnishing and still more upon the inmates; but fancy a comparison between a square room with moderately low ceiling, broad windows and spacious open fireplace, and one which is long and narrow, high ceiled, formally lighted and heated by radiators.

And yet much can be done with unpromising material. Christmas "greens" will cover a multitude of shortcomings and help much to alter the appearance of things. But they should be used with care and discretion—not too lavishly or without a sense of proportion. A laurel rope festooned to form a panel or border, can be made exceedingly decorative, and the running pine lends itself to effective treatment. The Japanese use branches most skilfully as factors in composition for interior decoration and we may learn of them. Consider weight, background, and rhythm of line in placing boughs, wreaths or trailing branches. And color too must be taken into consideration. What is more inspiring than the Christmas red? Nothing, provided it does not shame its environment or openly quarrel with its neighbors.

It is at this time that special thought is given to the children's room and the guest's chamber. Once upon a time they were almost equally cheerless; and still occasionally they may be. It is by no means needful to give the children the best, to give them lavish accommodations, but it is very desirable that they should have a room which they can call their own—one big, warm and sunny, with if possible a good sized closet. This is the "bears' den,"

the "goblin's cave," the "steamer's cabin," the altogether indispensable place of imagination, as well as storehouse for toys. Let the furnishings be simple but substantial—a table which will not topple, chairs which can be converted without injury into prancing steeds or an automobile, a built-in book case with open shelves, and let there be pictures on the walls; a few—the works of the world's masters, well reproduced, those which tell a story and yet leave something to the imagination. It is better to have too little than too much.

The guest-room also must need be ordered. Here again the first consideration is comfort. Let it be well ordered but adaptable—a room upon which the guest may impress his or her own personality.

With all the gentle radiance of the Christmas season however, mundane things will still demand attention and woe betide the householder who utterly disregards them. The dripping faucets must have new washers before the thermometer gets too low or there will be frozen drains and broken pipes. The kitchen range must be cleaned out and its several parts renewed; the adjustments of the furnace and radiators carefully inspected.

It is not a bad plan too, at this season, to have a drier put in the laundry—a big oven-like structure with sliding racks, heated by the laundry stove—for it is at this time that Old Sol goes off duty and Jack Frost plays havoc with the clothes.

Nor is it ill advised to give some thought to the coat closet—to equip it with hangers and racks which will save it from dire confusion and help to preserve its contents. Delightful indeed is it if this closet has a window admitting both air and sunshine; but a coat closet is desirable even without a window.

THE GARDEN

The most successful gardener knows that to get the full benefit of his time, labor and space in planting and cultivating flowers, he must have the best of stock to start with. In order to get the best, deal only with the most reputable florists and seed growers—there is too much risk in dealing with others.

In making up your lists of what you expect to grow next year, it will simplify matters if you will consider separately what you desire for the house and con-

(Continued on page 10, Advertising Section.)



The editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

CONCERNING THE STANDING WOODWORK AND FLOORS OF THE HOUSE

ONE of the chief difficulties encountered in planning a home to-day is the scarcity of lumber. The impossibility—to the man of moderate means—of following in the footsteps of his grandfathers who used much of solid mahogany and oak, even in an inexpensive house, is made plain when he receives the estimates from his contractors. Many woods hitherto considered only serviceable for the less important quarters of the house are now brought well to the front and under the wonderful stains and finishes on the market to-day are made to serve not only satisfactorily but decoratively in place of the more expensive hard woods. Such woods as spruce, hemlock or poplar are all susceptible of extremely good effects under such treatment. In the past two or three years Southern pine has almost reached a place among the more aristocratic woods, and has increased largely in price. This wood is very satisfactory both for floors (when rift sawed) or for standing woodwork. Birch also is a very beautiful wood under stain. This, however, is a trifle more expensive if selected and most architects insist upon having selected birch when it is specified. It is, however, possible through expert advice to equalize the color and bring the various shades and tones shown in the unselected wood into harmony. This is not at all an expensive treatment and is one of which the Eastern architect is beginning largely to avail himself.

Where paint or an enamel finish is specified the matter of the wood selected is easily adjusted as most of the cheaper woods will take this treatment well. However, the price is sometimes brought up by the cost of application, though there are enamels which do not require any rubbing between coats. Many very beautiful shades of color are produced now by certain of the large paint manufacturers ready prepared to apply. Particularly in rooms in which one wishes to enhance the apparent size this gives an

excellent effect if the color chosen is in complete harmony with the side wall treatment.

In deciding upon the treatment of the woodwork I would very sincerely advise the house builder to select some well established stain, varnish or finish. While many decorators and painters will advise the amateur builder that they can obtain for them results which in point of appearance and durability will be equally beautiful and much less expensive than a similar effect obtained through the use of goods made by some well-known firm, it is well to take warning and avoid any makeshift. The stains now made by a number of the leading paint and varnish manufacturers are compiled after careful formulas which have been well tested and are known to hold their color and in no wise injure the wood while bringing out the full beauty of the grain, and these, like the natural wood, are enhanced by time, the color becoming richer and the finish more beautiful with years.

Since the German exhibit at the St. Louis Exposition in 1904 the American manufacturers have taken a new start in the direction of obtaining beautiful results in this line. The impetus gained from the wonderful work shown there by the German artisans has continued until the work put out by many American firms equals, if not surpasses, that of the Germans. In fact many of the leading manufacturers have imported their labor direct from Germany and Austria and this will, in a measure, account for the great improvement in these lines.

Many stains prepared by the amateur seem simple and the immediate results as far as appearance go are satisfactory. But, as we have said, it is well to be warned against dealing in these as the effect is not permanent; and the complete change of tone in a few months' time will put this important factor in the decorative scheme—the standing woodwork of the house—entirely out of harmony with its surroundings which may have been selected to suit it.

CORRESPONDENCE

HANGING PICTURES IN A WAINSCOTED ROOM

I notice that you are glad to give advice to inquirers on matters pertaining to house furnishing and accordingly beg to submit a question. The proposition is this: I am building a cottage in semi-bungalow style,—three rooms of fairly good size, parlor, library and dining-room, which open into each other. The interiors are to be a dull stained paneling running up to a height of six feet (the height of the rooms being twelve feet). Above that the walls are to be covered with cloth and paper. I have several large pictures, engravings, portraits, etc., and I am in doubt as to the proper way to hang them. Above the paneling they would be too high; entirely on the paneling they would be too low. Is the alternative proper, and should they be hung partly on the papered wall and partly on the paneling?

A. G. M. R.

Answer: In regard to hanging your pictures in the room with the wainscot the only possible treatment is to allow them to hang from the plain wall surface above and extending down over the wainscot. To do this satisfactorily and have the pictures hang at the proper angle, it will be necessary to use long picture nails especially made to obviate such difficulties. They will hold the pictures well out from the wall. You will find in many pictures, particularly of beautiful English homes, that this arrangement is used very frequently in wainscoted rooms.

TREATMENT FOR A COLONIAL LIBRARY

Having been a subscriber to the HOUSE AND GARDEN for some time I wish to avail myself of the courtesies extended through The Editor's Talks and Correspondence. The library of our old Colonial house has woodwork and bookcases finished in white; the walls papered in medium and light green stripe; furniture mostly mahogany and I wish to replace matting with hard wood. Will you kindly advise me of the kind of wood to use and treatment of same and regarding finish, etc. I would esteem it a great favor if you would afford me an immediate reply as I wish to commence this with other improvements at once.

F. W. W.

Answer: In response to your letter to the Correspondence Department of HOUSE AND GARDEN in regard to the treatment of your Colonial library, I would advise you to write to the firm whose address I am sending you for information. These people, I am sure, will give you satisfactory information and results, should you decide to order from them. Your library as described seems most attractive.

FINISH FOR MISSION FURNITURE

Will you please describe the process and materials used to produce the finish on mission furniture. I refer to the dark or black finish on the oak. Is that same finish also used for the standing woodwork of rooms.

S. J.

Answer: In reply to your question as to the proper treatment to produce the correct finish for mission furniture, I would suggest two methods: You may stain the natural wood of your furniture and follow the stain with a coat of surfacer, this to be followed by a finish which is dull in effect; or you may use the rubbed wax finish over the stain. I am sending you the names of certain firms who will, I am sure, give you satisfactory information and samples.

A MODIFIED COLONIAL HOUSE

I find so many good suggestions to correspondents in HOUSE AND GARDEN that I take the liberty of asking you to help me in woodwork and color scheme for our new home in the course of construction. I enclose sketch of first floor plan. The house is to be Colonial, with four columns extending to gable in roof, to be painted white, with stained green roof and foundation. Beam ceiling in hall and dining-room. Casement windows in the south of dining-room and leaded glass doors between dining-room and hall. A mantel in each room, the hall mantel to be brick.

Our library furniture and piano are in light oak; our dining-room furniture in golden oak. We also have two large chairs and couch in Spanish leather. These we expect to use in the hall.

Kindly tell me what colors to use in these rooms, also woodwork finishing, floors, hardware, etc. We will have both gas and electric lights. What fixtures would you suggest for dining-room. Are the plain effects in wall coverings used more than the burlap with upper third of figured paper? I will appreciate very much your suggestions.

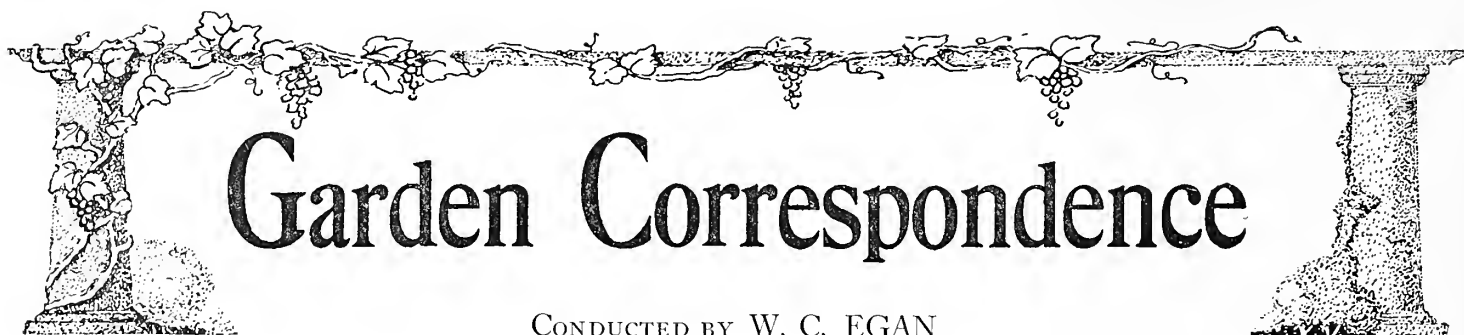
W. R. B.

Answer: We are glad to know that you find the correspondence in HOUSE AND GARDEN helpful and are very pleased to make you the following suggestions.

The arrangement of the house, as shown on your floor plan, is most attractive and your plan to make the exterior white with green roof and foundation is quite correct.

You fail to mention the character of wood used for the standing woodwork of the various rooms described. I am suggesting, however, on the supposition that it is oak. For your hall of northwestern exposure I would suggest that you use a light oak stain, something not far removed from the natural. Cover the wall in your hall with a yellow tan paper in a fabric effect. The ceiling should be tinted

(Continued on page 21, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

PLANTING SPRING FLOWERING BULBS

Last spring I made several large beds and planted out shrubs. Acting upon the advice given by HOUSE AND GARDEN I planted them at a considerable distance apart, and, as a consequence, there is considerable bare soil between them. I want to plant some spring flowering bulbs and would like to know if they would do well in between the shrubs. W. J. S.

One of the most charming situations for spring flowering bulbs is in open spaces in the woods, or in the meadow or on open woodland banks, in fact in any situation where a colony of wild flowers would seem natural and at home; but few people have such situations, and their plantings are confined to the lawn and edges of shrubberies, or near the border of perennials, whose spreading habits necessitates being planted far apart. Planting spring blooming bulbs on the lawn is objectionable for two reasons. In the first place the grass requires cutting before the foliage of the plants are ripened off. If the foliage is mowed off, it so weakens the development of the newly forming bulb as to soon exterminate the plants. In many sections of the country the dandelions bloom about the same time the crocus do, and this plant in bloom in a lawn—if yellow in color—is often taken for a dandelion when seen at a distance. Both produce about the same effect at a distance, and the dandelion is the cheaper plant to procure and maintain. Being hard to eradicate they are found in moist lawns, but in shrubby beds or perennial borders they are easy to exterminate and therefore one does not look for them there; nor are they expected in the meadows or the woods as the seed is seldom carried there, consequently they may be planted in any of these situations. The open spaces between your shrubs may be occupied with effect for quite a number of years, and even when your shrubs become large and their tops meet, you can grow the bulbs, because the time they require the sunlight is in early spring before the leaves of the shrubs are out.

Plant any of the bulbs recommended by the leading seedsmen, but buy in quantity and plant in masses of one kind. Avoid a look of lumpiness by not planting in squares or solid circles, and plant in pear-shaped masses curving the neck of the pear, and let the broader part of another variety fit into

the under curve of the neck of the first "pear" and so on, sometimes running the neck quite long. If you have a group of Forsythias use the blue scilla or *Chionodoxa Lucille*, or better still, the *Mertensia Virginica*, at the base of them. Many springs the shrub and plants underneath will bloom at the same time and the blue flowers seen through the yellow-flowered branches of the Forsythia make a charming picture. Half rotted leaves make an ideal winter covering for bulbs. It protects the soil from the sun's rays, and thus prevents the heaving of the soil. They will come up through it in the spring and in time the leaves decay completely and become part of the soil. Covering with manure requires much labor in the spring in removing it. The straw in it is often unchanged in color, and broken pieces of it in among the rather scant foliage looks untidy. Let the foliage die a natural death and keep the beds free of weeds.

SIFTED COAL ASHES FOR BULBS

I shall be pleased to have your opinion as to the value of sifted coal ashes—soft coal—to use about bulbs and lilies when setting them out. Sand is rather hard to get here, and I notice that H. A. Dreer advises the use of coal ashes in setting tulips—fall catalogue of 1907.

For best results do you simply put the base of the bulbs on say half an inch of ashes or do you completely cover them with the sifted ashes, i.e., enclose them?
F. W. B.

Sifted coal ashes, either anthracite or bituminous, is all right around the bulbs. The idea is to prevent the moisture from remaining in between the scales and rotting them. The Japanese gardeners plant their bulbs on their sides so that the water will run off.

Place, say three inches of ashes in the bottom of the hole and then press your bulb into it. Fill up with ashes until the bulb is about covered.

There is but little manurial value in coal ashes, still many plants will grow in it, especially when used for walks, where some soil is mixed with it by the washing of the rains. Coal in its natural state contains considerable sulphur, derived from iron pyrites. In combustion only about half the sulphur is eliminated, the remainder going into the ash. This should be beneficial to the bulbs.



EDITED BY JOHN GILMER SPEED

The purpose of this department is to give advice to those who have country or suburban places as to the purchase, keep and treatment of Horses, Cows, Dogs, Poultry, etc. Careful attention will be given each inquiry, the letter and answer being published in due time for the benefit of other readers. Where an early reply is desired if a self-addressed, stamped envelope is enclosed the answer will be sent. No charge is made for advice given.

The Stable and Its Management

THE one undoubted affection that a horse has is for its home. Looking for rewards of feed or of sweets when the horse has been in the habit of receiving one or the other or both from the same person inclines us often to the belief that the horse is rather sentimental and responsive. Such is very seldom the case, though there are unique instances where one horse displays greater affection and fidelity than the generality of horses do. I am quite aware that in saying this I will seem quite heretical to most of those who have used one or two horses and made pets of them. The truth of the business is that among animals, especially among domesticated animals, the horse is quite unintelligent; and I believe that just as much of what might be called sense might be developed in a cow, which ordinarily only desires to be fed and milked, as out of the proudest horse that ever wore a blue ribbon in a show ring.

But the love that the horse has for his home may be

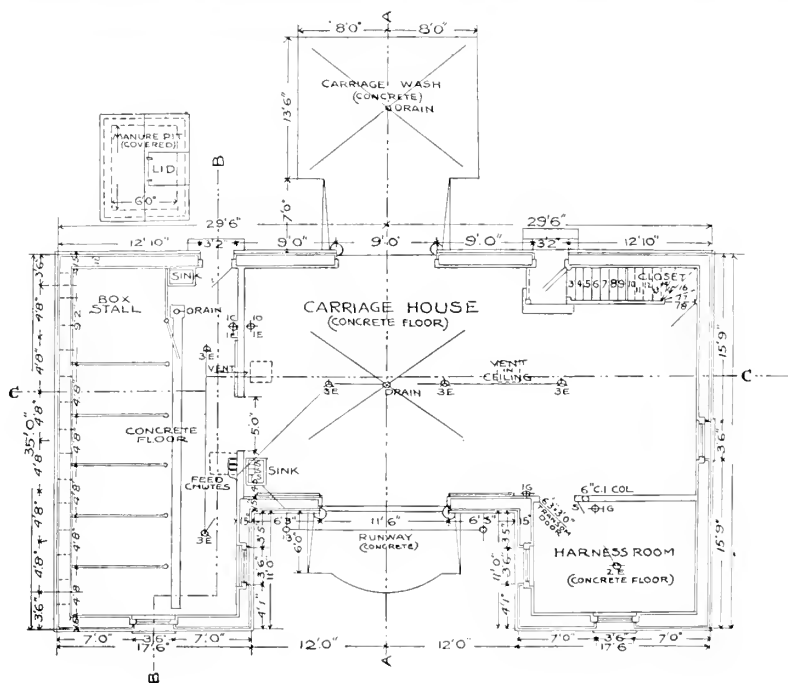
tested in very many ways and will be found unfailing. When we take a horse to another surrounding and in a different locality there is a common saying that he has to become "acclimated," even though altitude, temperature, food, and treatment be all about the same. For the horse nearly always droops or becomes sluggish, is restless or becomes restive. Now what is really the matter with that horse is that he is ill—ill of nostalgia. He is as homesick as a young girl at a new boarding-school, and he will not get well until he becomes accustomed to his new surroundings.

Then again, take a horse away from home on a long journey over a road he has never traveled before, and as soon as his head is turned homeward, his "homing instinct" is aroused and he brightens up and quickens his action.

I might mention other incidents indicating this love of a horse for his home. It behooves us, therefore, who have made him



STABLE OF S. SACHS, ESQ., ELBERON, NEW JERSEY
J. H. Freedlander, Architect



First Floor Plan, Stable of S. Sachs, Esq., Elberon, N. J.

captive and put him to many various uses, at least to house him well; for as a matter of fact badly constructed, badly kept, and badly managed stables are the contributing cause of most of the illnesses from which horses suffer.

As nine stables out of ten in America are bad in these three regards, I am confident in the belief that horses are very hardy animals instead of the delicate creatures so many think them. That so many of them should be able to do hard and continuous work, considering the conditions that surround them when at home, is really remarkable. Even on the breeding farms where it is the business of the proprietors to rear fine animals for sale, the stables more frequently than not are barns not even fit for the lodgment of mules.

This is the case in Kentucky, even in the blue-grass region. In many of the stables there I have seen tons of manure that were most valuable for fertilization, left in the stable for no other reason that I could fathom than that it seemed no one's business to take it away. "Why don't you spread it on the pastures or use it on the ploughed fields?" I asked one gentleman. "Oh, the ground does not need it," he replied. I did not like to go any further for fear of seeming intrusive. Then again I did not believe that a man who thought tilled ground, even in the lime-

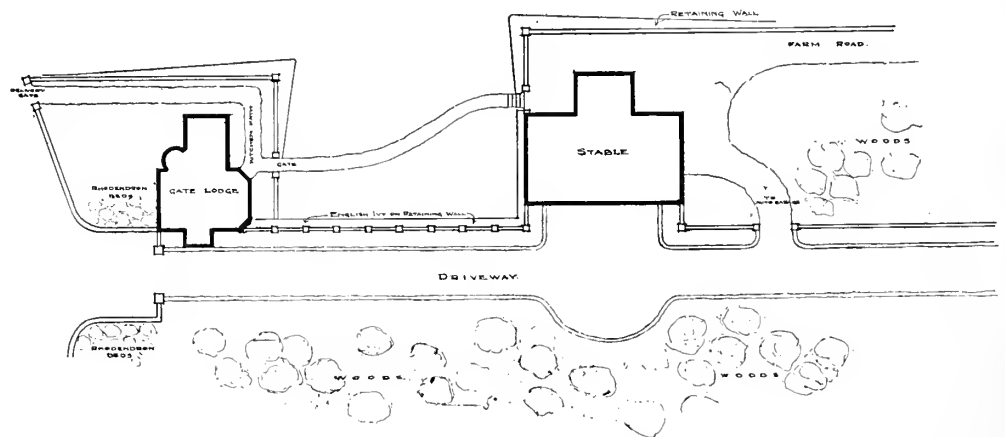
stone enriched land of the blue-grass section, would not be better for stable manure would bother particularly about keeping the stable clean.

Stables should be light, not dark. There is a notion as old as the hills that a stable should be a dark and somber place. There are those who still hold stoutly to this view. Why a stable should be dark and the living-room of a human being light, I cannot conceive. Light and air are the great purifying agents. Germs of various kinds multiply mightily in the dark, while many are killed in the light. The only reason that is given for a dark stable is that constant light in a horse's eyes is likely to injure his organ of sight. I grant that cheerfully. Still there is no reason why there should not be light without the light shining directly into the eyes of the horses. It is as easy as possible to place the windows above the heads of the horses, and even to shield them with shutters that open outward,

shutters such as are so generally used on seaside cottages.

Ventilation is most important. This should also be provided for, however, so that in securing it there will not also be draughts either on the body or the legs of a horse. To accomplish this is not difficult even in the stable of the dry-goods-box pattern.

The one supreme affection of a horse, as has been said before, is for its home and it is as little as an owner can do to make that home comfortable. Cleanliness is an imperative necessity. Without it the other things go for nothing. There is no reason why a stable should not be as clean as any other part of a gentleman's establishment. And yet this is so seldom the case that a man who has visited a stable often brings with him to the house odors that are unmistakable and entirely objectionable to the sensitive olfactories of the more delicate members of his



General Plan, Estate at Cornwall-on-Hudson, N. Y.

household. This cleanliness can only be secured by unremitting good housekeeping. The stable should not only be cleaned very thoroughly once a week, but it should be kept clean the other six days in the week. Any owner, whether he be a good horseman or not, can see to this. He may not know the nice points in harnessing a horse or even the points of a horse, but his eyes and his nose can tell him whether his stable is clean. The droppings should be removed as soon as they are discovered, and they should not be piled up in the stable or against one of the walls of the stable on the outside, but removed to a distance, if in the country, and treated for fertilizers; in a city stable they should be removed daily. This latter can be done without any expense to the owner, as there are manure collectors only too glad to cart it away.

Drainage is also most important, but it should always be surface drainage. Pipes beneath the floor are always getting clogged up, and hence becoming foul. Besides plumbing everywhere is expensive and bothersome. There should be as little as possible of it in the stable. Of course running water is most desirable if not necessary. But it should be restricted to two hydrants, one for carriage washing and one for drinking water. The surface drainage can be got rid of by having the floor of the stable a little bit elevated above the surrounding ground.



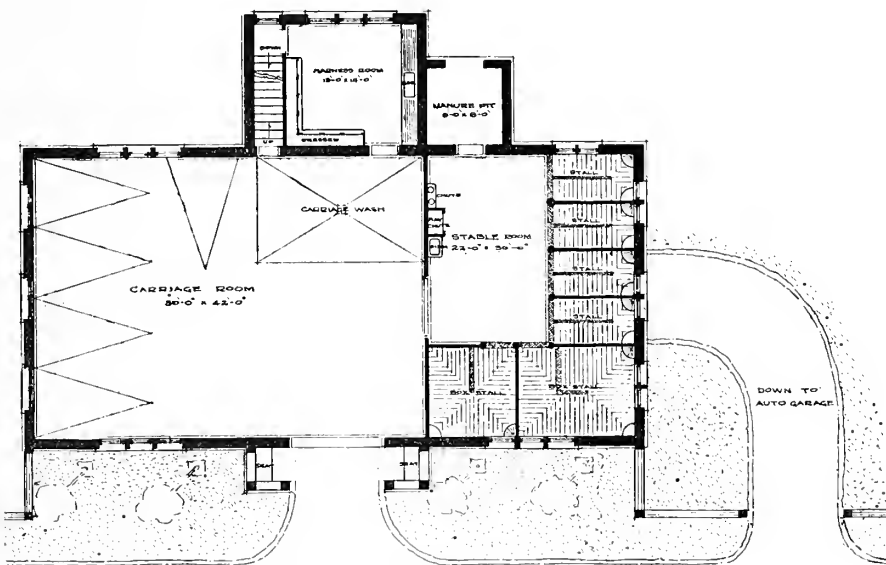
GARDENER'S COTTAGE AND STABLE, CORNWALL-ON-HUDSON, N. Y.
Taylor & Levi, Architects

Where the stable can be located so that there is declining ground on one side other than the exit, there is natural drainage, which is a great advantage. The stalls also should have a very slight incline so that they will keep dry naturally. This stall inclination, however, should be very slight, as it is desirable that a horse should have all his feet pretty nearly on the same level.

Box stalls or not? This is a disputed matter. Some owners have only box stalls in their stables; some none at all. In my opinion both ideas are wrong. Cutting up a stable into a series of boxes does not facilitate drainage, light, ventilation, or cleanliness. Then again it is doubtful whether a horse in a loose box stall does not often acquire habits of inde-

pendence that are sometimes uncomfortable and dangerous. In a stall a horse is tied, he is also more easily observed, and therefore always under control. Box stalls, however, are excellent for a horse that comes in very tired or for one that is sick. So I should advise that in every stable there should be one or two box stalls. The stalls should be nine feet long and five feet wide. A wide stall makes it easier for a horse to get cast. The ceiling of a stable should not be less than twelve feet.

The illustrations accompanying this article show the elevation and the ground-plans of the stable built by J. H. Freedlander, the well-known New York architect, for Mr.



Plan of Stable, Estate at Cornwall-on-Hudson, N. Y.



STABLE ENTRANCE, CORNWALL-ON-HUDSON, N. Y.
Taylor & Levi, Architects

Sachs, at Elberon, New Jersey, and the stable layout and the perspective of a stable built by Messrs. Taylor & Levi, architects of New York, on the summit of one of the highest mountains flanking the Hudson above West Point. Largely for the reason that hauling to such an eminence was very difficult, concrete construction was adopted for this Hudson River stable. One of the most important points in the planning of this particular stable, and the grouping of the various buildings, was the method used to tie them together by roads and terraces. The gate-lodge and gardener's cottage, as the photograph shows, have been tied to the stable building itself, by a concrete retaining-wall made necessary in the building of the road—this wall suggesting in its character the architecture of the several buildings. In the penetrations of the gate-posts, old lanterns are hung which cast their light up and down the road without the confusing cross-light.

This stable, besides being provided with the usual coachman's quarters, consisting of living-room, kitchen, two bath-rooms and three bedrooms above, has a garage underneath the stable room, with workshop and accommodations for three cars and other machinery. The stable and garage cost \$7,000, and the group of buildings, with walls and other accessories, cost about \$24,000.

Every stable should be kept cool in summer and warm in winter. But artificial heat should never be used, as it is in some of the sumptuous stables of the over-rich in the large cities. A horse does his work in the open and there is no sense in pampering him. In very cold weather the stable should be kept as warm as is possible without stoves or steam-pipes, and the horse made comfortable with good blankets and plenty of straw for his bedding. In the summer when the thermometers are trying to climb to a hundred in the shade, then the shutters should be

regulated so as to keep out the direct rays on the sunny side, and other windows and doors be left open.

Harness-room and coach-room depend almost entirely on the size of the establishment that is kept. Both, however, should be light, then both can be seen without difficulty by the owner when he makes inspections. These inspections, by the way, should not be made at stated times, but at any time. An owner who expects his horses to be kept in good condition and turned out in proper harness in proper traps must take an interest in his stable and be on good terms with his servants. There is no suggestion of familiarity in this but only the good feeling and good understanding that must exist between that master and man when the one gives and the other gets good service.

A well groomed horse is so fine a thing that we have latterly applied the terms to fine men and beautiful women. The grooming of a horse is an art, which is not practiced on more than one or two percent of the horses at work in the United States. The others are *cleaned* in a happy-go-lucky fashion that makes them neither clean nor beautiful. This is not as it should be. A horse that is compelled to give service to a man is entitled to good attention. An ungroomed or improperly groomed horse has an offensive odor. This does not conduce to the pleasure of the person using the horse nor to the well-being of the horse himself. In grooming a horse the brush and cloth alone are needed. A currycomb—once universally used—should never be put on a horse. It serves a good purpose, however, in cleaning the brush. And that is its only service. Where an owner knows or suspects that a currycomb is used directly on the horse it is better to banish it entirely. When a horse has been put away covered with sweat and the sweat allowed to dry, it is very much easier to remove this salty deposit with a currycomb than with a brush. But a horse should never be put away without being thoroughly groomed except when he comes in so tired that the grooming would further fatigue him. This is sometimes the case. When it is so the horse should have quite loosely wrapped bandages put on his legs, he should be well blanketed, given a swallow of water, and turned into a box stall knee deep in straw. Then when this horse is rested enough to be groomed, the mud on his legs will have become caked and will come off by using the hand and a wisp of straw, the polishing being finished with the brush and cloth. The dried sweat should be removed in the same way. When a muddy horse comes into the stable it is a great temptation to play the hose on his legs and so wash the mud off. This should never be done. The only place where water should be applied to a horse are the feet and other hairless portions. These should be washed with a sponge. The washing of a horse's feet before he is put away is most important. "No foot no horse"

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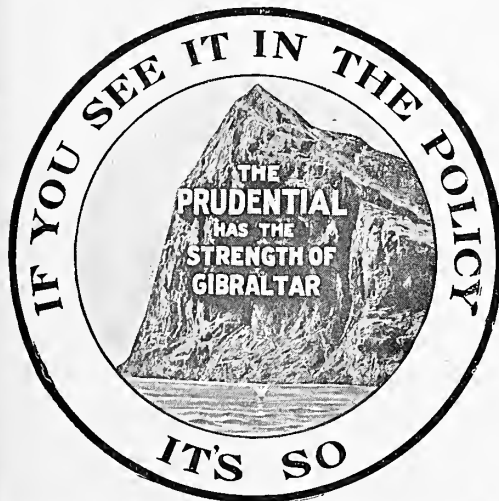
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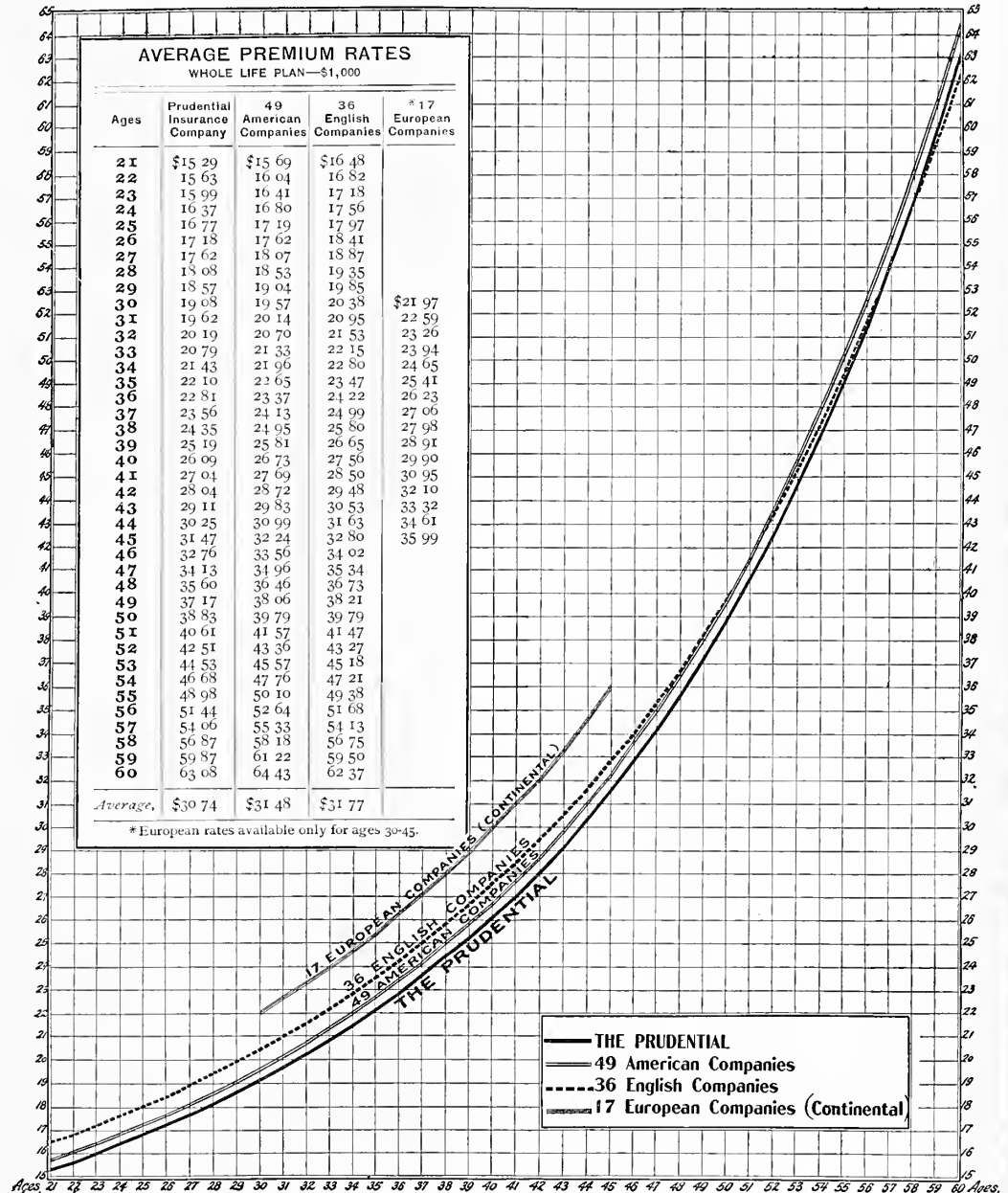


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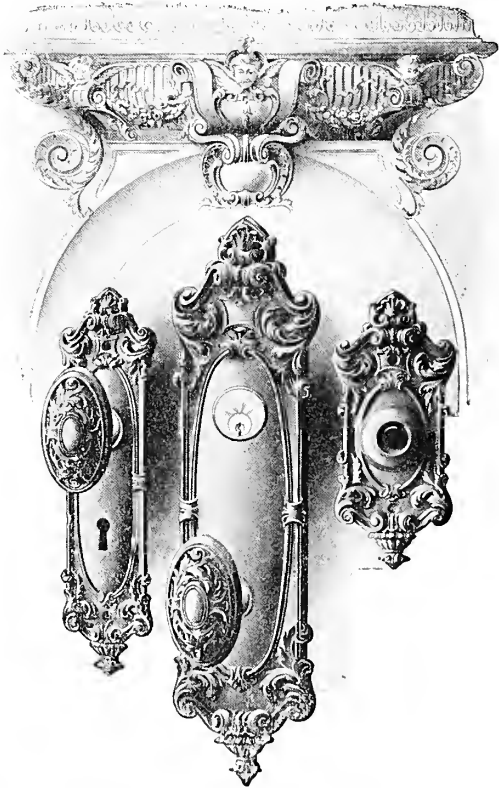
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is the old English rule. And it is as true as gospel. The feet should always be kept clean in the stable, and at night they should be packed with sponge or felt. The feet of a horse are an important part of him, and every owner should see that they are well looked after. And in accomplishing this he will not find it an easy job, for a horse has to have his shoes changed every three or four weeks, and if the feet be not ruined by the farrier or the fads of the groom or coachman, then he is lucky. Every man who has anything to do with horses sooner or later develops notions as to horseshoeing, the blacksmith usually knowing much less than any one else, but confident that he knows it all. He should know it all, as to shoe horses is his business. As a matter of fact, however, his practice, if he be permitted to have his own sweet will, is to lame horses and ruin their feet. There are a few good horseshoers, however, and if an owner find one in his neighborhood he is lucky. I shall not attempt, however, to write a treatise on horseshoeing. There are books in abundance on the subject, and any man who wishes to become an accomplished amateur on the subject can find plenty to study, and also an abundance of instructions. But there are a few principles that dominate all else. The shoes should be neither too large nor too small. A large shoe stretches the hoof too much; a small shoe pinches the hoof and makes corns. Then do not permit the blacksmith to pare the sole or the frog of the foot or rasp or burn the hoof to make it fit the shoe he has selected. The shoe should be made to fit the hoof, and as few nails used as is consistent with security. As the hoof is growing all the time, just as a man's finger-nails grow, the shoes need often to be changed, so that they will not be too small, and so contract the hoof. The ideal horse is the bare-foot horse, but this is not possible when a horse is used on pavements or hard roads. Then the shoe should not be too heavy. Heavy shoes merely make a horse's work very much harder.

The feeding and watering of a horse are most important. The horse can carry only a little food, as his stomach is small compared with his size and need of nourishment. But he can drink a good deal of water. He should have both food and water equal to his needs. He should always be fed three times a

day, and he would not be the worse if he were treated as the Germans treat themselves, with four meals a day. Moreover, a horse's food should be varied a little. Oats and hay, three times a day, for three hundred and sixty five days in the year, may suffice, but it seems to me very like cruelty when it is so easy to vary the food, with barley, beans, pease, corn, turnips, and many other things easy to obtain, and not at all expensive. A little nibble of fresh grass, occasionally, is also a grateful change, but not much of this should be given when a horse is doing steady work. The allowance of oats in the United States army is ten quarts a day. This with plenty of hay, is a good allowance and will keep a horse in good condition, but a hearty eater can make way with twelve quarts a day, and be all the better for it. Hay should not be fed from a rack over the manger, but from the ground. When carrots are fed, they should be sliced; whole, they might choke a horse. When corn is fed, it should be given on the cob. In this way, the horse improves his teeth and helps his gums, while he is obliged to feed slowly.

A horse should be watered before eating, and the last thing at night before the stable is closed. And when the horse comes in tired, he should be given a mouthful of water, even before he is permitted to drink his fill. I have seen stables where there was running water in a trough in each stall. I do not recommend this, nor yet a common drinking-place for all the horses in the stable. A bucket filled from a hydrant, and held up to the horse, is the best way. A horse needs salt. The best way to give it to him is to put a crystal of rock salt in his trough, and let it remain there. He will then take it when he pleases, and not too much at a time.

One man cannot properly look after an unlimited number of horses. If the stableman does no driving, he can look after four, together with the vehicles and harness. If he has to go out with the carriages, he cannot manage more than three. Without a proper, sober, and sensible stableman, a gentleman can never have any satisfaction out of his horses. They are hard to get, but there are such. If a man be an accomplished horseman, he can train his own servants, and be pretty sure of nearly always being well served. If he know nothing



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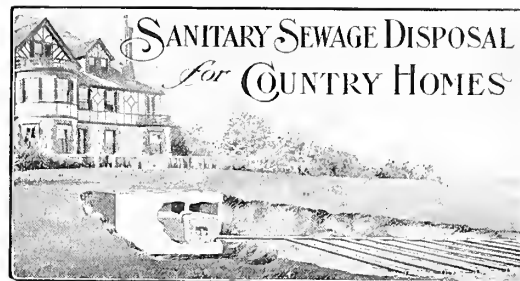
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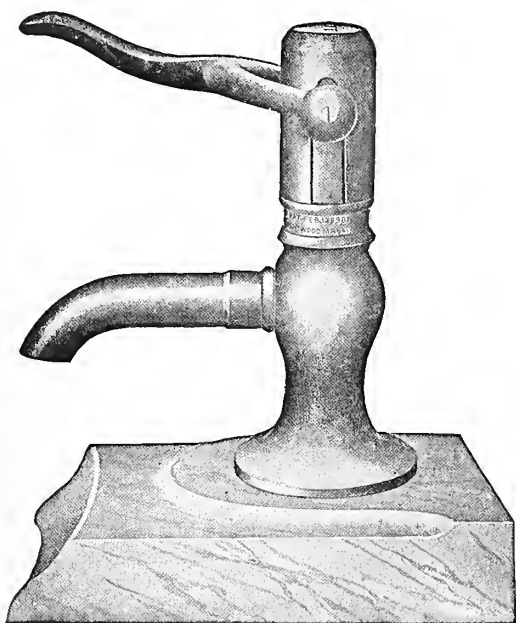
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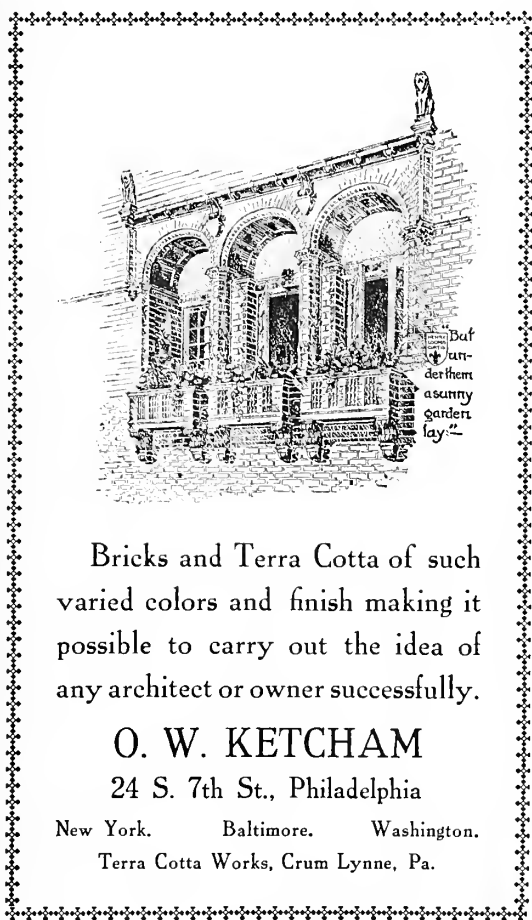
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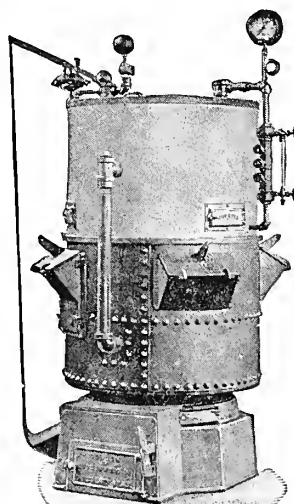
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himself, he will have to use his own intelligence and learn. In case he will not do this, he had better not keep horses. Saddles should be dried in the sun, when it is possible. Stirrups and bits should be cleaned at once, as it is much easier to prevent rust than remove it. The same rule should apply to all harness and to carriages. The best results will never be obtained, unless the groom be given ample time to saddle or harness a horse. Sometimes, of course, in cases of emergency, this has to be done "on the jump;" but generally speaking, the groom should be given time to do his work with calm carefulness.

Any judge of horses and appointments who will wander around among the equipages waiting at a fashionable suburban place, Bryn Mawr, Morristown, or Evanston, for instance, will be horrified to see in what slipshod fashion the expensive horses have been harnessed to their costly carriages, and with what sublimely indifferent ignorance the owners drive off, as though all were well, and they were cutting a mighty dash.

SUGGESTIONS FOR THE MONTH

(Continued from page 233.)

THE GARDEN

servatory, and for the lawn and garden proper. In selections for the garden keep in mind the idea of massing or grouping. Several plants of one or of a few kinds give better effect than too much diversity.

If the suggestions heretofore made in this column were followed, and your bulbs were planted in the fall, there is no reason why you should not have beautiful Easter flowers, with proper attention, without having to patronize the florist.

If you were not entirely satisfied with the arrangement of the garden space at your command this year, there is no more appropriate time than this to determine on a different scheme for the coming season. Many things must be considered in any decided change. It is necessary to keep in mind the growth and colors of different flowers in order to get the best effects as a whole. It is easier to study out these phases of the work now than to wait until the time for seeding or transplanting.

There is a whole lot of good cheer and happiness in anticipation, and there is no time better than now for the gardener to plan for the coming year. A friend who used to invest in the old Louisiana Lottery, but who never drew anything, never allowed a drawing to take place before he purchased a ticket for the succeeding scheduled drawing, and in explanation of that course said that he always had something to look forward to—that he lived in anticipation of drawing a prize in the next event. Aside from the actual pleasure of growing and having flowers there is nothing quite so satisfactory as planning for the next season. The successful florist does this.

I do not know of more beautiful flowers for winter bloom than carnation pinks. It is easy to have them in abundance by purchasing from a reliable florist strong, field-grown clumps. If these are in good condition when received, they will bloom very soon after being potted and will continue to bloom as long as kept in growing condition. There are many colors, but if necessary to limit the variety perhaps the most satisfactory would be the deep rose pink and the pure white. The individual taste, however, should determine this.

The fuchsia, freesia, and heliotrope are also splendid winter bloomers, and with proper care can be kept in bloom from early fall until spring.

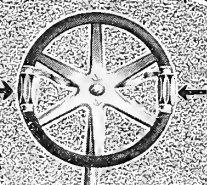
If you want sweetness as early as May, plant in December and cover through the winter with mulch or barn litter.

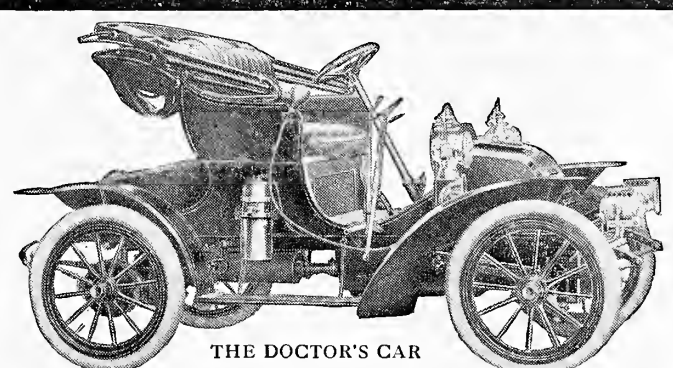
When the ground freezes hard cover the bulb-beds with three or four inches of leaves or litter mulch and remove in the early spring. Too early and heavy covering starts the tops prematurely and the plants are liable to injury in March by alternate freezing and thawing.

Half-hardy roses, in a northern climate, should be protected in the winter months. A good protection is coal ashes. When winter proper sets in—in December or January, according to locality—heap ashes about the plants and cover with straw or short boards to turn the surplus water, and let the covering remain until there is no longer danger of frost. Mildew or fungous diseases often result from improper protection

(Continued on page 21)

The Autocar



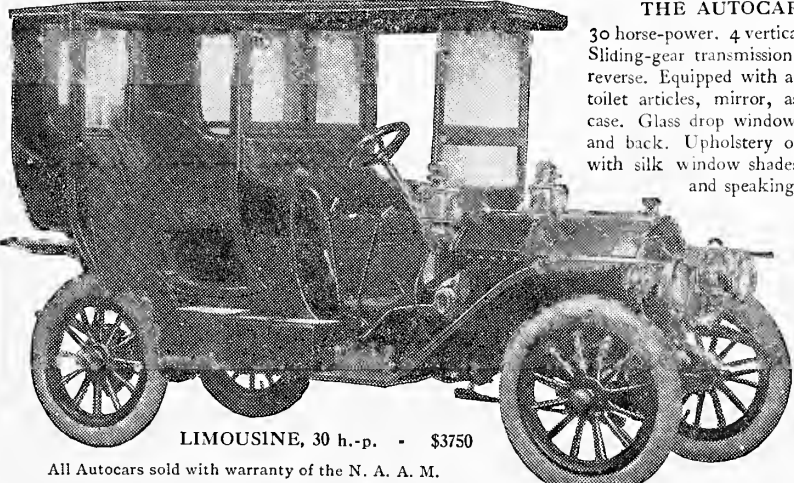


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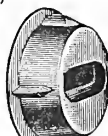
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To preserve the color and the wood it is necessary to protect them against dampness, dust and smoke. Most varnishes produce an effect of very high gloss to which many object. Where a dull finish is desired, the Chicago Varnish Company has offered *Dead-Lac*. For the past several years this varnish has met the requirements of the artistic architect and his client. *Dead-Lac* is a true lustreless varnish and has received the unqualified endorsement of the highest authorities. On a surface protected by this finish it is very hard to discover any treatment whatever, as it in no wise obscures the delicate lights and shades of the natural or stained wood. It is very durable and does not spot with water; in fact it may be wiped off with a damp cloth with perfect impunity.

SHIPOLEUM

Where a gloss finish is desired over the stained or natural wood, *Shipoleum* is recommended where paleness is not essential (in which case *Hyperion* or *Palest Crystalsite* is advised). For the service department of the house where the wood is often left in the natural color, *Shipoleum* should always be used. Three coats over the natural wood will give the most satisfying results. This varnish is thoroughly tough and durable and is unaffected by heat and moisture, and although it is used in the highest grade of work, it is invaluable for hospitals, laundries, stables, etc. It is easy to apply and dries rapidly.

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Where an enamel finish is desired for the standing woodwork, this product supplies an egg-shell gloss finish in the soft ivory tone seen on the woodwork of the really old Colonial houses, or, may be secured in the pure white. This enamel supplies an effect heretofore obtainable only by careful polishing at the hands of skilled workmen. With *Eggshell-White* this is obtained by simply spreading the material with a brush. It is therefore a most economical as well as a most exquisite finish. Chicago Varnish Company's *Flat Lead* should always be used for under coats excepting in bath tubs.

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These two floor finishes made by the Chicago Varnish Company are recognized as the most durable as well as the most beautiful on the market. *Supremis* is a gloss finish; *Florsatin* has the full beauty of wax.

Write for "Architectural Finishes" and booklet on the treatment of floors. These will supply you with full information in regard to the products of the Chicago Varnish Company.

If you are contemplating building or remodeling, write to Margaret Greenleaf, Consulting Decorator of the Chicago Varnish Company, 32 Vesey Street, New York. Send, if possible, a rough draft of your floor plans, stating exposures and dimensions of rooms; also character of wood to be employed for floors and standing woodwork. You will receive complete suggestions for wood finish, wall treatment, drapery materials, tiles and fixtures for use in your house. Send ten cents to cover postage for "Home Ideals," a booklet prepared by Margaret Greenleaf for Chicago Varnish Company.

The Chicago Varnish Company's address in New York is 32 Vesey Street; in Chicago, 31 Dearborn Avenue.

and are more disastrous to the plants than the frosts. Coal ashes are heavily impregnated with sulphur, which is a fungicide, and protection by their use is proof against fungus growth.

The success of indoor pot culture depends largely upon getting the roots well established in the pots, at a temperature as low as forty or fifty degrees, before beginning to force growth at a temperature of sixty degrees or more. After this the bloom is easily developed by using plenty of light and moderate watering. The supply of flowers from Christmas to Easter can be regulated by the time of exposing to light.

CORRESPONDENCE

(Continued from page 235.)

a good shade of very light yellow tan to harmonize.

For your library, where you will use the light oak furniture, I would suggest that you stain the woodwork to show the tone of English oak. For this room choose a two-toned green wall covering with a silhouette frieze showing boats of flat green against a yellow sky line. This will bring the library into harmony with the hall. The draperies for the hall should be yellow silk madras matching the wall covering with door curtains and upholstering of tapestry showing dull red, green and tan. The curtains for the library should be ecru net hung next to the glass with over-draperies of green raw silk.

For your dining-room of southeastern exposure, where I note your furniture will be golden oak, I suggest a two-toned golden brown wall covering. The woodwork to be a shade of golden brown to harmonize. This will make a good setting for your furniture.

I will have sent to you sample panels showing these stains from several stain manufacturers. All finish should be dull or waxed, as you prefer, but not a high gloss finish.

For the kitchen, finish your woodwork in the natural with a good tough varnish which will withstand heat and moisture. For the floors throughout a waxed effect would be satisfactory. If you prefer something different there are several floor finishes now manufactured which I can recommend. I will send you the names of firms making these as I cannot mention them in these columns.

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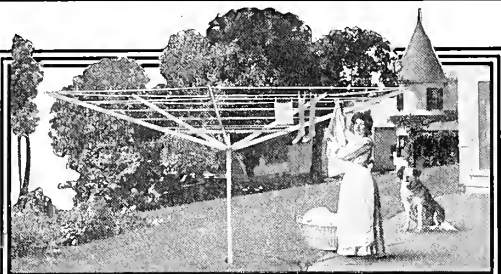
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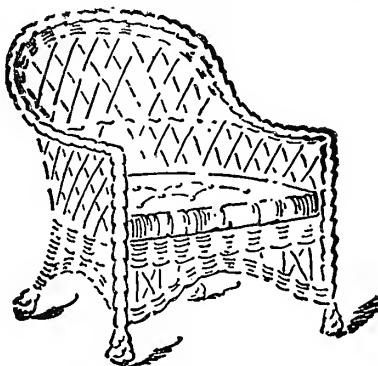
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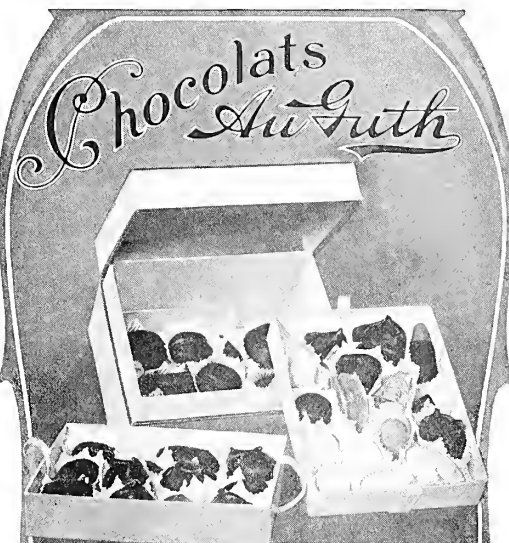
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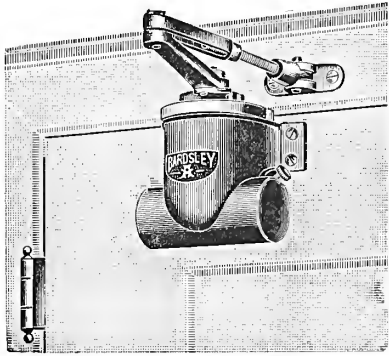
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Write to-day for our illustrated Catalog P, showing them in use in many beautiful buildings and gardens.

Henry Sanders Company

860-1060 Elston Ave., Chicago

Eastern Office: 1123 Broadway, New York

In regard to hardware, select something of Colonial pattern in brush brass. From the addresses I send you you can certainly obtain exactly what you desire. The gas and electric fixtures should also be of brush brass and suggestive of the Colonial style.

If you are using a plate rail with a wainscot effect, or a wainscot in your dining-room, you will perhaps prefer to use the plain grass-cloth in golden brown for the lower wall and a tree pattern for the upper wall treatment. Choose something suggestive of tapestry. The brown boles of the trees and the brownish background will bring this into harmony with the brown lower. If you have this treatment in the dining-room I would advise against any pictures, as you can obtain your decorative effects from steins, good pieces of copper and brass and certain decorative pieces of china used on the plate rail.

I send you samples of the various materials suggested that you may see the effect that these will have used together.

EXTERIOR COLOR AND INTERIOR STAIN FOR A COTTAGE

Enclosed find stamped envelope and picture of one story cottage ready for outside painting. I should be very thankful to you if you would give me advice on the color I ought to choose. I should like it best in brown but I cannot decide about the exact shade.

The inside is going to have oak floors and chestnut standing woodwork. I should be very glad too, if you would give me your advice about the color of stain I ought to use.

V. M. P.

Answer: Your request for suggestions as to the exterior color for the cottage of which you sent me photograph is at hand. I would suggest for the body of the house a golden brown paint something not too light in color, the trim to be of ivory or deep cream. The roof would look well stained a lighter shade of brown or a moss green. I am sending you the names of firms from whom you can obtain samples of these colors. For your porch floor a grayish tan would be your best choice in color.

For the interior of the house, where I note you will use chestnut for the standing woodwork, the stain I would advise shows a soft brown tone. This is most

A Lifetime Without Repairs

Asbestos "Century" Shingles will Outlive the Building without either Paint or Repairs



Illustrating a Concrete Block House of Dr. H. C. Howard, Champaign, Illinois, Prof. F. M. White, Architect, roofed with Asbestos "Century" Shingles, laid French Method.

Exposed to the action of the atmosphere and elements for a short period, the hydration and subsequent crystallization which takes place, converts Asbestos "Century" Shingles into absolutely impermeable roof coverings, which, as such, defy all changes of climates, and thus become greatly superior to other forms of roofings.

Asbestos "Century" Shingles are 5 cents per square foot at Ambler, Pa.

Asbestos "Century" Shingles. Reinforced Asbestos Corrugated Sheathing

FACTORS:

The KEASBEY & MATTISON CO., AMBLER, PA.

attractive and for your living-rooms will harmonize with almost any furniture you wish to use. Should you desire to vary the treatment a moss green stain may be found satisfactory, particularly for your dining-room.

SUGGESTIONS FOR DECORATION

Would like a suggestion for decoration, having heard through friends of your success in that line.

The rooms I speak of are two rooms divided by a hall which has the Colonial columns from hall into both rooms, but use it right straight across as a living-room. The woodwork is chestnut. The colors I want to carry out are a light brown or buff and green. Would like your ideas as to whether a dado for the hall would be advisable and a crown decoration for the two rooms of the same coloring. Also wish to change a long straight staircase in some way, turn it to the side with landing and columns in front. Perhaps you might be able to suggest a change. V. R. D.

Answer: In regard to the treatment of your rooms I would advise since these are practically one room that you use the same wall treatment throughout. Chestnut as a standing woodwork takes a stain beautifully and when treated with a dull or wax finish is very satisfactory. A rich brown is recommended here with a two-toned green stripe paper used for the side wall, this to be capped by a frieze showing poplar trees against the sky line. I would not advise a dado or even a wainscot effect in the hall since these three rooms are used together.

Your suggestion as to the change in your staircase seems good. It is, however, difficult for us to advise you in this without seeing the plan of the house or a draft of the same.

THE MUNICH METHOD OF PREVENTING PREMATURE BURIAL

FROM a letter received from a subscriber the "Hartford Times" quotes as follows:—

"I was particularly struck with the beauty of the cemeteries in Munich, as regards monuments and well-kept walks and drives. The people here have a great fear of being buried alive, and for that reason when a person dies the body is placed in a receiving vault, where it is

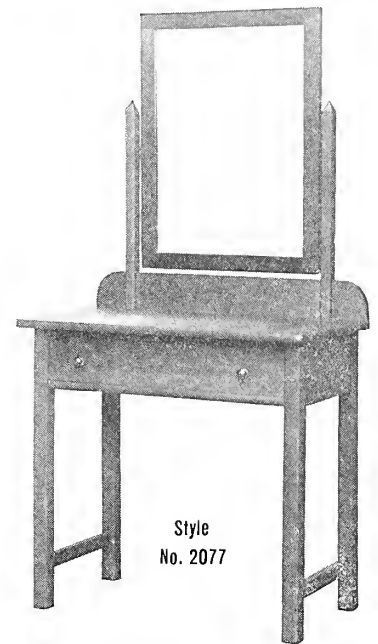
Cottage Dressing Table

Suggestion

**Our Specialty is
Cottage Furniture**

(Simple in line and well built)

ADAPTED to Shore and Country Houses. Can be furnished unfinished or stained to match interior decorations. A request will bring a package containing 200 distinctive patterns. Visitors are invited to inspect specimen pieces displayed in our warerooms.



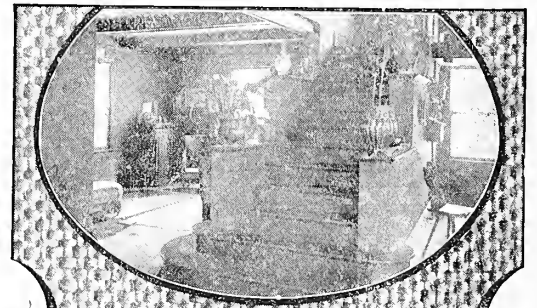
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No. 2077

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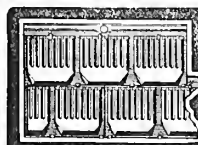
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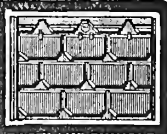


OCTAGON SHINGLE

MONTROSS METAL SHINGLES

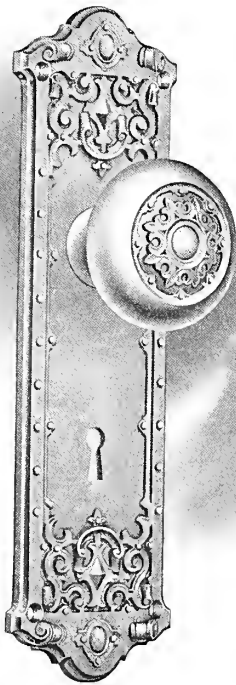
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For this reason, and because they are durable, handsome and inexpensive, Architects and Builders are everywhere advocating their use. Send for catalog.



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Lancaster Design
School Elizabethan

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be furnished on request

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New Britain, Conn.

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Decorative Cloths THE HOLLISTON MILLS

Used by the highest class decorators
in the country and found
superior to any other wall covering

**NORWOOD, MASS.
U. S. A.**

Absolutely sanitary—will not hold dust—colors are fast, lasting and match perfectly.

New York Office No. 67 Fifth Avenue
SEND FOR SAMPLE BOOKS—FREE

kept for four days, and under the method now used, a sponge is placed in one of the dead person's hands, which is connected by a copper wire with a battery and alarm signal; the hand is fastened tightly around the sponge, and at the least sign of returning animation the alarm is sounded and the sentries, some of whom are always on duty, respond at once. In the last fifty years there have been thirty-four persons resuscitated by means of precautions of this kind."

PHARAOH'S PALACE FOUND

THE Rev. Alfred P. Putnam, D. D., President of the Danvers Historical Society, received a letter some time ago from F. Petrie, Honorary Secretary of the Victoria Institute, England, in which Mr. Petrie says: "It will interest you to hear that one of the Institute members writes home from upper Egypt to announce his discovery of a palace of a Pharaoh of the sixth dynasty, with numerous valuable inscriptions. The wine jars of the Pharaoh were found intact in a long cellar. All were hermetically sealed, but on breaking the seal of one, the wine seemed petrified."

American Empire

STRICTLY speaking, only the furniture made prior to the war of the Revolution can be called "colonial."

"Late Georgian" describes the furniture of the latter portion of the eighteenth century and "American" Empire is the correct term for furniture made in the early part of the nineteenth century. Thus all pieces having carved columns, claw feet, pineapple finials, etc., long called colonial, should be classed as American Empire.

Furniture of this type represented the highest skill of our cabinet-makers. It was a movement founded on the French Empire, but interpreted in an original way.

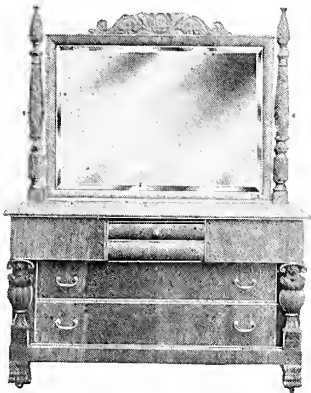


Model from Berkey & Gay Furniture Co.,
Grand Rapids, Mich.

American Empire is marked by a greater simplicity than is found in the regal historic pieces

which are usually accepted as examples of this style. First, living was simpler, second, elaborate furniture was beyond the purse of the majority of people, and the third, while many of our furniture makers equalled French craftsmen so far as the treatment of wood was concerned, they were incapable of either designing or executing the elaborate mounts in chiseled brass which French furniture makers had excelled in for more than a century.

Occasionally on a more elaborate piece of American Empire may be seen both carving and brass ornaments—for instance a sofa or divan with claw feet, carved cornucopias, and brass rosettes. Sometimes a simple version of the Greek



Model from Berkey & Gay Furniture Co.,
Grand Rapids, Mich.

honeysuckle is used, but furniture thus ornamented is too uncommon to be classed as typical. But the pineapple, the favorite finial from the time that English furniture makers discarded the urn until the black walnut period set in, was made a beautiful feature of American designing. That and the cornucopia are two very characteristic features of the furniture of this period.

The highest class furniture makers have realized this and make a specialty of reproducing pieces of this period. For every-day use, as we have already pointed out, well made reproductions are more desirable. A careful inspection of the fine reproductions of the American Empire is strongly advised whether the room in question be dining-room, bedroom or living-room.

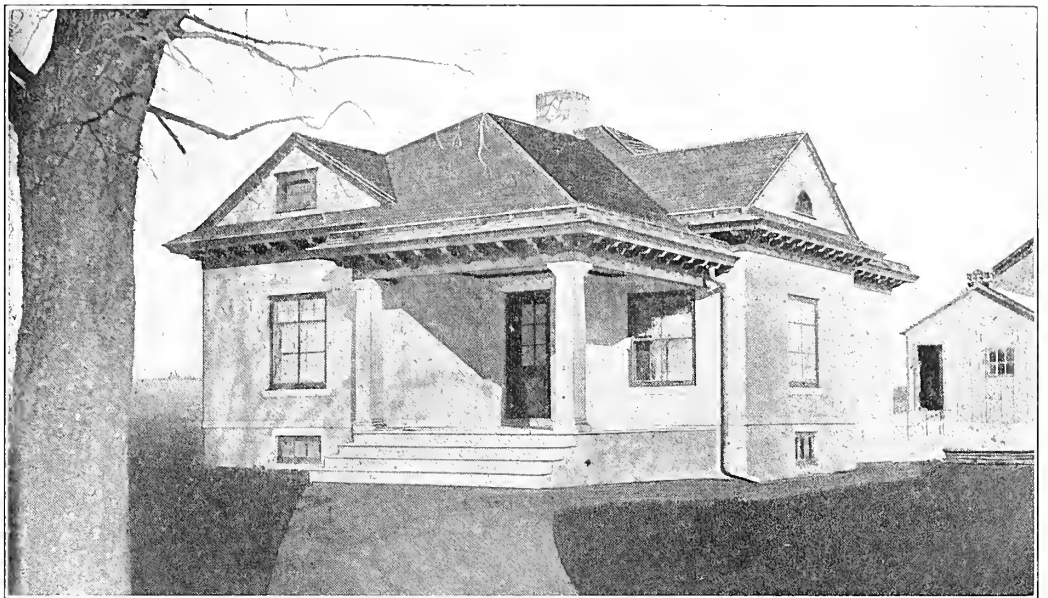
Note. Striking examples of this style are made by Berkey & Gay Furniture Co., Grand Rapids, Mich., a few illustrations of which are used in this article. Their brochure, "Furniture of Character," contains descriptions not only of this style but also of other periods and classic styles. It will be mailed to you if you send 15 cents in stamps to Dept. N.

CEMENT ON THE FARM

WITH the wonderful development of the Portland cement industry during the past fifteen years, comes the most ideal building material ever produced. This is the beginning of the "Cement Age."

The price of lumber is advancing to almost prohibitive figures; it is, therefore, natural that a substitute material with the advantages of moderate cost, durability, and beauty should be developed and looked upon with favor.

To-day cement can be successfully used on the farm in the place of wood in



A Concrete Cottage at Oconomowoc, Wis., John Menge, Architect.

When you build a home use **concrete**. It is durable, inexpensive and fire-proof, needs no paint, repairs, or fire insurance, is warmer in winter, cooler in summer than any other style of construction and is adaptable to any style of architecture. We have just published a second edition of

"Concrete Country Residences"

(2d Edition)

which contains photographs and floor plans of over **150 completed concrete houses**, designed by the best architects in the country which should be of immense value to you in planning your house.



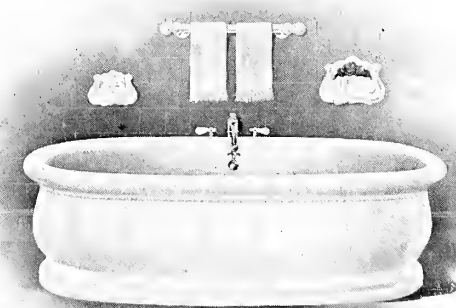
A copy of this 160 page book (size 10"x12") will
be sent express prepaid upon receipt of \$1.00

The Atlas Portland Cement Co.

Information Dept.

30 Broad Street, New York

Satisfactory Usage Is The Test



"Ideal" Porcelain Oval Pattern Bathtub.
PLATE 812½ G.

Your bathtub should be a source of satisfaction. "Ideal" Porcelain bathtubs are most satisfactory, being made entirely of solid clay—there is no metal used in their construction. Imitators of "Ideal" porcelain bathtubs cannot dispute the superiority of Pottery Plumbing Fixtures. Let us send you illustrations and refer you to users of "Ideal" porcelain bathtubs in your neighborhood.

"Ideal"
Porcelain
Trademark



Every Piece
Bears
This Label

Offices and Showroom
Trenton, N. J.

*The Trenton
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"The World's Largest Manufacturers of Pottery Plumbing Fixtures."



Brainerd, Leeds & Russell, Architects, Boston.

Renowned for
their durability

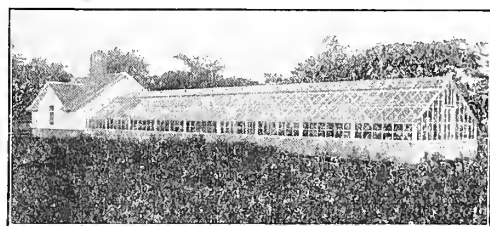
Admired for their
Artistic effects

DEXTER BROTHERS' ENGLISH SHINGLE STAINS

Cost 50% less than paint and preserve your shingles 50% better. Send for samples and ask for our New Ideas for Stains.

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HITCHINGS & CO. make every kind of a greenhouse and accessory, from cold frames to large ranges and conservatories. Each proposition receives our careful supervision—you are assured of pleasant dealing and the guarantee of Hitchings & Co.'s long greenhouse experience.

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Manufacturers of
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It's easy digging POST HOLES with the BUTCHER DIGGER

We will send you sample one, express paid, and if satisfactory you can remit us \$2 for it.

LARAMY-HOWLETT CO.
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P. O. Box 42 Mass.



It is no argument to say that other locks have the YALE mechanism. A dollar watch has the same principle as the most expensive watch but it does not do for regulating trains.

YALE & TOWNE, New York

AMERICAN SASH PULLEYS



Made of Pressed Metal, having a strength, beauty and finish never before possible, with Plain Axles, Roller Bearings and Ball Bearings

Catalogue for the asking
THE AMERICAN PULLEY COMPANY
29th and Bristol Streets Philadelphia, Pa.

the construction of floors, troughs, gutters, tanks, ditches, dams, walks, posts, building blocks, etc.

Prof. H. M. Bainer, of the Chair of Farm Mechanics, at the Colorado Agricultural College, makes the following valuable suggestions:

CEMENT

Use nothing but the best cement that can be obtained. It should be in a fine, powdery condition and contain no lumps. Cement should be stored in a dry place, as dampness is an element of great danger.

SAND

The sand used should be clean, sharp, and not too fine. It should be free from loam or clay, as these will tend to destroy the adhesive quality and to retard the setting of the cement. Clay mixed with the sand may be removed by washing.

By sharp sand we mean that the edges of the grains must be sharp and not round or worn off, as will often be the case with sand found in the bed of a stream. Coarse sand is better than fine sand. Fine sand, even if clean, makes a poorer mortar or concrete and requires more cement to thoroughly coat the grains. A large proportion of the grains should measure from 1-32 to 1-16 of an inch in diameter. Some fine sand is necessary to help fill the spaces between the larger grains, thus saving cement.

WATER

The water used should be clean and free from acids or alkalis. For making the best concrete, add just enough water so that when all the concrete is in the form and is well tamped, moisture will show on the surface. The tamping is a very important operation and the quality of the work is dependent upon how well this is done. Unless this is thoroughly accomplished, the concrete is likely to be honeycombed and imperfect, especially near the forms.

PROPORTIONS

For the ordinary farm construction, as the making of floors, walls, walks, gutters, etc., the following proportion is to be recommended: one part cement, two and one-half parts clean, loose sand, and five parts of loose gravel or broken stone. For floors this should be tamped into a depth of from five to eight inches. This should be finished with a surface coat of one to one and one-half inches in thickness, composed of one part cement

(Continued on page 30.)

In Building Your Home

are you building for one summer or for a generation.

Are You Erecting a New House

that is going to look shoddy or shabby in a year or two?

Are you familiar with the economy of using floor and wall tile in bath-rooms, kitchens, butlers' pantries, laundries, fireplaces, vestibules and porches?

For free information write to the Information Bureau of the

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Imari Vase circa 1700
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From the Litchfield Galleries
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Old English Silver, Sheffield
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The Largest Collection of
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Sanatile

The Modern Wall Tiling

It costs five times as much to use regular glazed tile as to use SANATILE—and you gain nothing. Every good quality of tiling is possessed by SANATILE, as well as many which tiling has not. It has an embossed, beautifully enameled surface in plain white or permanent tints and many artistic patterns. Absolutely waterproof and cannot tear, crack or chip from accident.

SANATILE is a tough, elastic fabric, made in strips, on a heavy fibre backing. It can be applied by any good workman following instructions furnished with the material.



Representatives wanted in the wall paper and tiling trades to whom we can refer orders and inquiries received by us from their locality

Leatherole

The beautiful, richly embossed, washable wall covering, made for use in the highest class of decorative work. Can be furnished in colors to harmonize with any scheme of interior treatment. The new line now on exhibition.

Sanitas

The washable wall covering used in place of wall paper. Will not fade. Many new patterns and colorings.

Illustrated descriptive literature will be furnished on request

THE LEATHEROLE CO.

24 East 22nd Street (near Broadway) New York City

PEERLESS RUBBER TILING

Cushion Back

The Most Durable and Economical
Floor Covering Made

Beautiful Designs

Effective Colorings

Noiseless, waterproof and non-absorbent

Peerless Rubber Tiling is made in large continuous sheets, and is impregnable to dirt and moisture.

It is sanitary, beautiful and a durable rubber floor covering.

Beware of cheap substitutions and imitations purporting to be sheet rubber tiling.

Send for our catalogue illustrated in colors.

Prices on application

Manufactured exclusively by

The Peerless Rubber Manufacturing Co.

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House & Garden

1908

THE PASSING YEAR

The passing year has brought to HOUSE AND GARDEN a gratifying mead of success and much pleasant commendation from our readers, for which we wish to express our sincere thanks and appreciation. To old friends and new we would say that the magazine for 1908 will be more beautiful, more practical, and more really necessary to the men and women who are directly or indirectly interested in their homes and gardens than ever before.

THE SMALL HOUSE WHICH IS GOOD

Many leading architects in this country and abroad will supply our readers with suggestions so complete that they may be utilized to meet the needs of the interested builder. Houses ranging in price from \$3,000 to the costliest mansions will be reproduced and described.

This idea has been used in a measure in the articles treating of the inexpensive house which have run so successfully under the caption of "The Small House Which is Good." We feel in enlarging the field of the styles of house presented, we will be meeting the needs of all of our readers who contemplate building. These houses will be published, fully illustrated by photographs of exterior and interior of the finished house and showing also floor plans made from the working drawings. They will be found replete with suggestions which will be adaptable to many needs. The best types of houses from all parts of the United States will be presented and in most cases written of in an interesting way by the architect who has designed them. These will embody the Colonial, the typical city house, country house and bungalow, varying as widely in design and style as in cost.

HOUSING THE POOR

An especially timely series on the housing of the poor in the great cities will be offered during the year from the pen of the eminent authority, John William Russell. Mr. Russell knows his theme thoroughly, and while his articles will be in a measure statistical, they are full of information which is not only important, but extremely interesting. These articles will be illustrated by photographs showing some of the best and most modern tenements.

SOUTHERN CALIFORNIA

Southern California and its beauties of house and garden will be written of from time to time by Charles Frederick Holder. Mr. Holder has been long a resident of Southern California and one feels that he speaks of what he knows and loves in these articles. Many suggestive ideas may be gleaned from these to be used in other parts of the country as it is an acknowledged fact that in successful homemaking which includes the surrounding grounds, this part of the world is unsurpassed.

FOREIGN CONTRIBUTIONS

From our foreign contributors we will offer many especially delightful articles. The Duchess of Buckingham and Chandos writes of the celebrated collection of portraits in her home in Scotland. The Hon. Mrs. Forbes and Mrs. Jennings-Bramly will also supply some charmingly picturesque descriptions and illustrations of these wonderful old homes of the Scottish Border. Mr. Jacques Boyer will write about "The Tropical Gardens of Paris" and about the "Forcing of Fruits for the Market in France."

SUBURBAN HOMES

Among other articles no less important to appear during the coming year will be the color treatment for the exterior of the suburban house. An article on "Mantels, Good and Bad," both sides of the question being fully illustrated and discussed. "What the Mirror means in the Decoration of the Home" and how it may be cleverly used to produce vistas and various spacious effects, which cannot otherwise be obtained.

CORRECT FURNISHING

"Correct Furnishing," what to buy, where to buy and how much to pay for it, is an article which will be of inestimable value not only to the woman who lives far from the center of things but to the city woman as well.

PICTURES

"Pictures" from a decorative standpoint and pictures as the leading feature of the room. How to group them and how to frame them. A number of opinions from authorities on these very important questions will be published during the year.

GARDEN FEATURES

The Garden features for the coming year will, we feel, be better than ever before. Landscape effects for the larger estates and how to produce them will be written of by Engineers and Landscape Architects whose work has been proven out successfully. Some old-fashioned gardens—such as our great grandmothers loved so well—will be reproduced in plan and planting lists given. Of Formal gardens, many charming ones will be shown, selected from all parts of this and other countries by experts in the art.

Mr. Eben E. Rexford, W. C. Egan and others will contribute timely papers on the various problems which confront the lover of flowers and tell how to solve them. They will also write of how to obtain the best effects in garden planting and name best varieties of plants to use, the same being the results of their own personal experiences. Some of the really remarkable and interesting things to which Mr. Luther Burbank has been devoting years of experimental work, will be described by Georgia Torrey Drennan, while many of our readers have contributed articles, telling of their mistakes or successes in their garden efforts, all of which will prove excellent guides to others working along similar lines.

SPANISH-AMERICAN PATIOS

“Spanish-American Patios” will be shown and their use and adaptability for more northern latitudes discussed. Their decorative possibilities in connection with the conservatory forms only one of their desirable features.

HISTORICAL BUILDINGS

Several articles with rare illustrations will appear during the year—descriptive of Historical buildings or places—wherein the salient points are susceptible of being introduced in modified form into new structures, or in the development of the gardens.

GRILL ROOMS AND RESTAURANTS OF THE WORLD

The perfection which the art of serving large numbers of people in limited time has reached, has led us to present several short descriptive articles—profusely illustrated—of the housing of the *really great* Grill Rooms and Restaurants of the world. The completeness of detail will prove a revelation to the majority of our readers, and yet many of the conveniences can and should be installed in our larger homes, with very desirable results.

THE STABLE AND KENNEL

The Stable and Kennel Department in this Magazine is intended to cover a tolerably wide range, and to embrace within its consideration all kinds of animals ordinarily kept on a country place.

KINE

We have already treated of horses and dogs, and an early article will be devoted to kine. This particular article will be beautifully illustrated with pictures of specimens and groups from the most notable herds in America.

PIGS

Nor will the pig be neglected. For it must be known that these are very interesting animals, and there is a wide variety of types, going all the way from the short-legged Berkshire to the lean and fleet-footed Razor-back. It used to be that these Razor-backs that roamed the forests of Virginia and Kentucky were considered in their porcine way to be about on a par with the poor-whites of the South. There could be no greater mistake. From them come the best hams and bacon in the world. They are worthy of study and possibly of cultivation, though cultivation may hurt the wildness which gives to them their game flavor.

POULTRY

To poultry we shall give particular attention. A gentleman living in the country who does not raise his own fowls makes a great mistake. It is the feed and drink provided to a chicken which makes or mars him. A chicken is not naturally nice in its habits, and will eat and drink anything. The cleanly Quakers recognized the importance of the proper feeding of chickens before anyone else, and so in every market of the United States to-day “Philadelphia Chickens” are quoted. This does not mean that these chickens come from Philadelphia or its neighborhood, but that they are superior, and have been properly fed and dressed.

HORSES

The editor's particular predilections are for horses, and on equine matters he will usually supply the copy himself; but on some other topics pertinent to the department he purposes securing the aid and co-operation of the foremost authorities in the country. But on one thing he insists. No cut-and-dried technical treatises will he permit in this department. Practicality, as a first essential, in every case, he insists on. Bringing himself the fruit of many years' experience in these subjects, his aim is to make himself your Counselor-in-Chief, and his Department the “Handy Annex” to your country place.

Real Estate

An Advertisement of City, Country, Suburban, Seashore and Mountain property can be advertised to great advantage in our Real Estate Department.

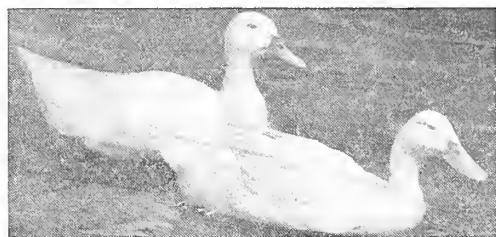
Our entire circulation is among people of wealth and who are keenly interested. Special rates on request.

"HILLSIDE"

Situated at Greenwich, Conn.
FOR SALE.

House of 14 rooms; 3 bath rooms; high-class property, strictly up-to-date and in best location. Completely and finely furnished. Stable for 3 horses; 2 acres of land; ground in excellent condition.

For particulars address Owner, care of *House & Garden*.



Poultry

You must advertise, if you want to do so profitably, in a magazine which circulates among people who own their own homes, and who are in consequence, interested in everything that goes to make the home a success; and as we publish only practical articles on this subject, every issue of *HOUSE AND GARDEN* will be bought by possible customers of yours.

PARTRIDGES AND PHEASANTS

THE celebrated Hungarian and English Partridges and Pheasants, the large Hungarian Hares, all kinds of Deer, Quail, etc., for stocking purposes. Fancy Pheasants, ornamental waterfowl and live wild animals of every description. Write for price list.

WENZ & MACKENSEN, Dept. 27,
YARDLEY, PENNSYLVANIA.



Kennels

Dogs for the country are as necessary as the garden. If you advertise in our Kennel Department, the advertisement will be seen and read by people living in the suburban districts, and what is more, by people who own their own homes and are financially able and willing to take advantage of any offer that you may have to make them. Special rates will be sent on request.

GREAT DANES—These magnificent dogs are docile, sensible and obedient, but splendid watchers at night. We have some especially handsome young stock at present. Best blood extant. Ideal dogs for country place. Correspondence solicited.
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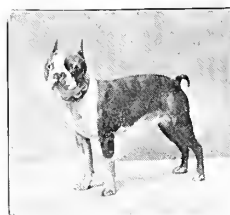
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and one and one-half to two parts of clean, coarse sand, mixed. Nearly all constructions which come in contact with water should be covered with a mortar at least as rich as the proportion last named. For engine foundation, one part cement, two parts sand and four parts broken stone is best.

In estimating the amount of material necessary for a certain construction, do not make the mistake of thinking that a mixture of one barrel of cement, two and one-half barrels of loose sand and five barrels of gravel or broken stone will make eight and one-half barrels of concrete. The sand will fill the voids between the gravel or broken stone and the cement fills the voids between the grains of sand. The total amount of concrete will be but slightly more than the amount of gravel or broken stone used.

To make one cubic yard of concrete of the following proportions—one part cement, two and one-half parts sand and five parts gravel—requires about one and one-quarter barrels of cement (five sacks), three and one-quarter barrels of sand, and six and one-half barrels of gravel.

MIXING

Be very careful in measuring the proportion. Mix the concrete as near the place it is to be used as possible. Use as soon as mixed. Do not mix too much at once.

Measure the sand first and spread it in an even layer in a mixing box, place the cement on top and turn it with a shovel at least three times. Then add the broken stone or gravel which has previously been wet, and turn the whole at least three times. Begin to add the water on the second turning, not too much at once. A sprinkling pot is better than a hose for adding the water, as it does not wash away the cement.

Concrete work should be avoided in freezing weather, as frost damages it. Where it is absolutely necessary to do work at this time, a small amount of salt added to the water will prevent freezing; this does not damage the concrete where used in small quantities.

An objection is sometimes raised that concrete floors and walls are too smooth and become slippery when wet. This fault is largely due to the fact that the finishing surface was completed with a steel smoothing trowel instead of a wood trowel, or smoothing board, which would

have left the surface rough. This fault is also overcome in a great measure by dividing the wearing surface into small squares about four inches on each side, by means of triangular grooves three-eighths of an inch in depth. This not only makes a neat appearance, but furnishes a good foothold for stock.—*Colorado Agricultural College.*

SMOKE-DUCTS IN ANCIENT HOUSES

THOSE passages of the ancients which speak of smoke rising up from houses have with equal impropriety been supposed to allude to chimneys. Seneca says, "Last evening I had some friends with me, and on that account a stronger smoke was raised; not such a smoke, however, as bursts forth from the kitchen of the great and which alarms the watchmen, but such an one as signifies that guests have arrived." The true sense of these words undoubtedly is that the smoke forced its way through the kitchen windows. Had the houses been built with chimney funnels, there could be no cause for alarm; but as the kitchens had no convenience of that nature, an apprehension of fire when extraordinary entertainments were to be provided seems to have been well founded, and on such occasions people were stationed in the neighborhood to be constantly on the watch to extinguish the flames in case a fire should happen. There are to be found in Roman authors many other passages of a similar kind. Aristophanes, in one of his comedies, introduces his old man, Polycleon, shut up in a chamber whence he endeavors to escape by the chimney. This passage may readily be explained, when we consider the illustration of the scholiasts, by a simple hole in the roof, as Reiske had supposed; and, indeed, this appears to be the more probable, as we find mention made of a top or covering with which the hole was closed. It has been said that the instances of chimneys remaining among the ruins of ancient buildings are few and that the rules given by Vitruvius for building them are obscure; but it appears that there exist no remains of ancient chimneys and that Vitruvius gives no rules, either obscure or perspicuous, for building what, in the modern acceptance of the word, deserve the name of a chimney. The ancient mason-work still to be found in Italy



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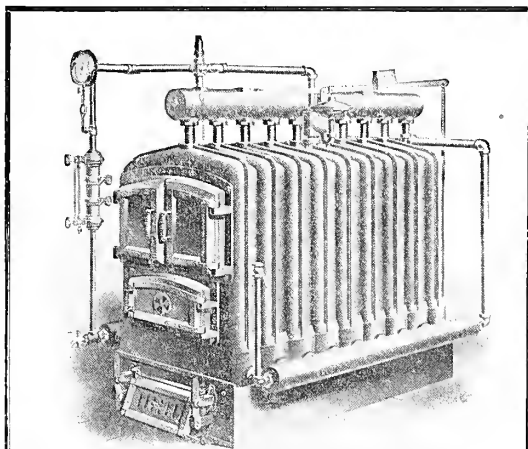
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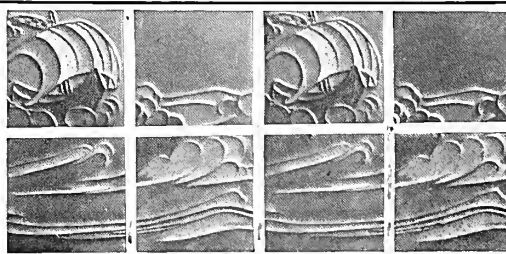
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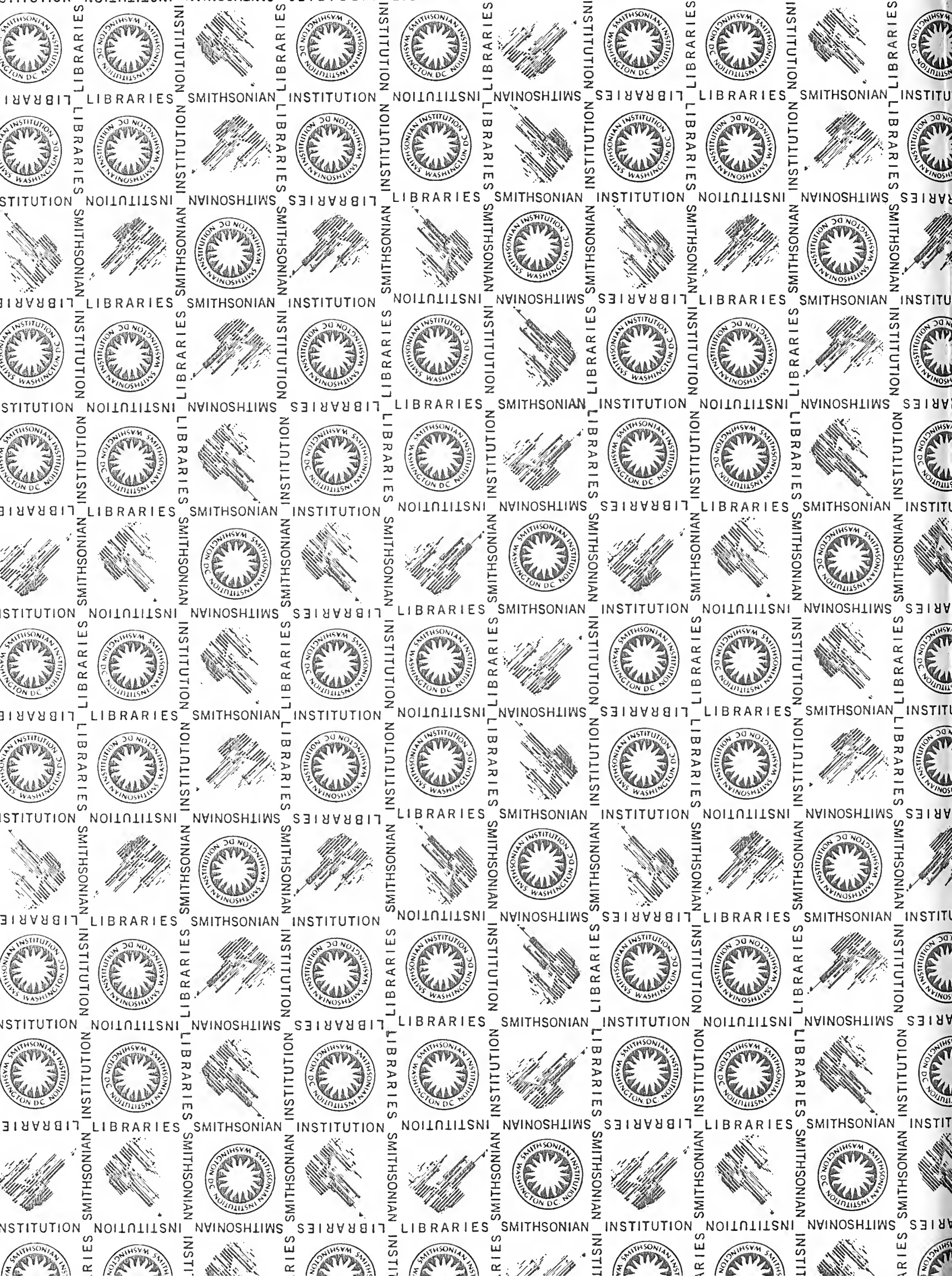
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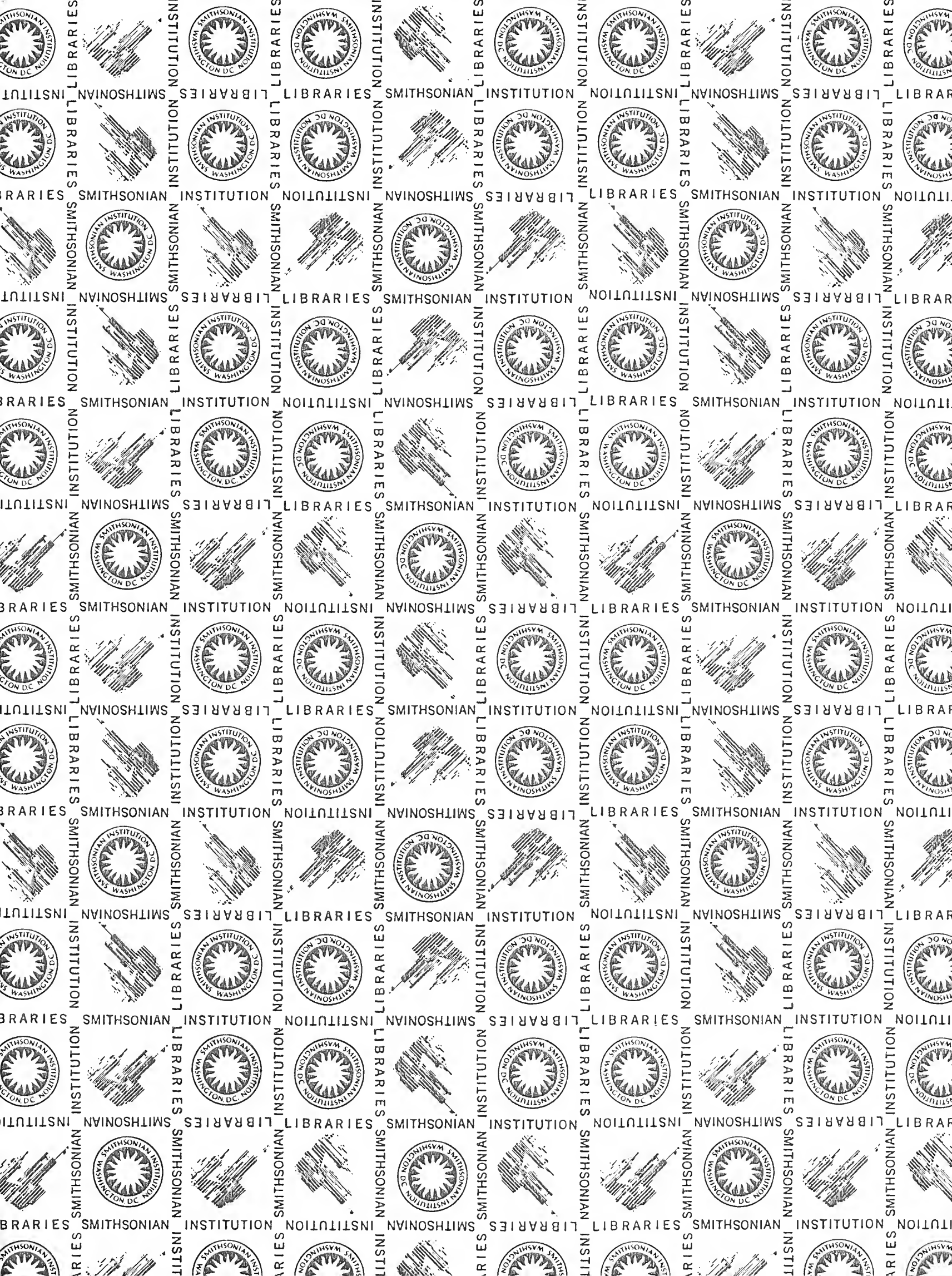
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does not determine the question. Of the walls of towns, temples, amphitheatres, baths, aqueducts and bridges there are some, though very imperfect, remains, in which chimneys cannot be expected; but of common dwelling-houses none are to be seen, except at Herculaneum, and there no traces of chimneys have yet been discovered. The paintings and pieces of sculpture which are preserved afford as little information, for nothing can be perceived in them which bears the smallest resemblance to a modern chimney. If there were no funnels in the houses of the ancients to carry off the smoke the directions given by Columella, to make kitchens so high that the roof should not catch fire, were of the utmost importance. An accident of the kind, which the author seems to have apprehended, had almost happened at Beneventum, when the landlord who entertained Mæcenæ and his company was making a strong fire in order to get some birds the sooner roasted. Had there been chimneys in the Roman houses, Vitruvius certainly would not have failed to describe their construction, which is sometimes attended with considerable difficulties, and which is intimately connected with the regulation of the plan of the whole edifice. He does not, however, say a word on the subject; neither does Julius Pollux, who has collected with great care the Greek names of every part of a dwelling-house; and Grapaldus, who in later times made a collection of the Latin terms, has not given a Latin word expressive of a modern chimney.—*The Architect*.

UNROLLING PAPYRI FOR ONE HUNDRED AND TWENTY YEARS

IN June, 1750, excavations were begun in the west end of the garden of the "House of the Papyri" writes Ethel Ross Barker in the "Burlington Magazine" in an article on "Past Excavations at Herculaneum." In the library were cases in inlaid wood containing lumps of charcoal many of which were thrown away. Finally characters were noticed on some of them and they were discovered to be papyri. A monk, Father Piazzio, invented a machine for unrolling them and for 120 years scholars were busy in the work of deciphering and editing. Some of the original rolls opened and unopened exist in the Bodleian Library and in the British Museum.





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